

# Childhood Education

**September 1939**  
**MAKING  
FESTIVALS**

**JOURNAL OF THE ASSOCIATION FOR CHILDHOOD EDUCATION**

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# Childhood Education

*The MAGAZINE for TEACHERS of YOUNG CHILDREN  
To Stimulate Thinking Rather Than Advocate Fixed Practice*

Volume 16

Number 1

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FRANCES MAYFARTH, *Editor*

Subscription price \$2.50. A.C.E. membership and subscription \$4.00. Foreign postage 50 cents. Single copies 30 cents. Send orders and subscriptions to 1201 Sixteenth Street N.W., Washington, D. C. . . Entered as second class matter at the post office at Washington, D. C., under the act of March 3, 1879. Copyright, 1939, Association for Childhood Education, Washington, D. C.

*Published monthly September to May with cooperation of National Association for Nursery Education*  
By ASSOCIATION for CHILDHOOD EDUCATION, 1201-16th ST. N.W., WASHINGTON, D. C.

## Next Month—

■ "Making Use of Sensory Experiences" is the theme for the October issue. What kinds of sensory experiences can we provide for young children and what can they contribute to each individual's growth and development?

What are some of the everyday experiences of children which have possibilities for sensory learning? Wherein can sensory experiences contribute to growth in social living?

The contributors to this issue have answered these questions with a directness and a sparkle which we believe you will enjoy. For example, Jessie Stanton and Evelyn Beyer have contributed an article on first-hand experiences with things in the everyday world; Ellen Olson describes nature experiences.

Jennie Milton's article concerns "Children and the Comics"; Celia Stern presents conversational experiences of children, "We Talk About the Weather", and John DeBoer, "Radio; Pied Piper or Educator?"

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## *Festivals*

SCHOOL festivals are no longer to be regarded as strips of fancy-work on the educational garment. Rather they convert it into a unifying and attractive pattern. They illustrate the interrelation and the social serviceableness of the various elements of the curriculum. They give opportunities for that satisfying social experience of celebrating some important event with others.

Since early primitive days festivals have been a folkway. They have made use of all the arts—song, dance, drama, and the crafts—and have integrated them into an art form that is meaningful to the participants because it utilizes their various proficiencies. The folkway is the child's way and his early singing games typify this same fusion of the arts. And so it is that through the major seasonal festivals in which the whole school participates, the child may experience the communal joy of united endeavor.

Today, however, the term festival connotes a wide variety of celebrations in the community, the family, and the social circle. We have been multiplying our public festivals to include Father's Day and Mother's Day, but these "days" seem to be promoted largely for commercial purposes. Unfortunately, something of the same commercialism invades the family celebrations at Christmas and on birthday anniversaries, with their burdensome gift parties.

The school may do much to correct this. We recall a parent's testimony: "Our festivals here in the school have taught us to keep Christmas at home so much more effectively." Christmas, aye, and Easter, Hallowe'en, Thanksgiving—all may profit by a hearty revival of the games, charades, minstrels, dances, with such adjuncts as flowers, fruits, songs and mottoes which were the life of the older entertainment.

**B**UT we may strike deeper notes. The seasonal festivals with the changing beauty of the earth for their theme carry a wealth of myth and legend, poetry and symbolism which more than ever are needed to nourish the emotional and imaginative life of the young. Festivals should serve to orchestrate the various qualities and skills of the group into a symphony which delights and satisfies the participants; for contribution and cooperation are the dominant notes of the major chord. They should promote the development of artistic capacity and appreciation. They should become the richest synthesis of the child's activities and interests and the most telling expression of the collective or community life of the school.—*Percival Chubb*

## *The First Day of School*

IT IS the first day of school and the most significant day, perhaps, in the whole year for all of us. So let's celebrate. Let's make it a festival day—one which will meet joyous anticipations, relax tensions, quiet any possible apprehensions, and make a beginning in that kind of personal relationship which is essential in effective living and learning together.

We have done our best in planning an effective background. The room is clean and light with pleasing spots of color in curtains, pictures, furniture and flowers. We have worn our most becoming dress so that we, like the children, will be costumed for a festive day and profit by the lift which a gay dress gives our spirits.

What shall we do on this first day of school? Obviously we must become acquainted, not in the usual roll-calling fashion but through friendly greetings upon arrival, exchange of names, and time to talk—possibly an exchange of summer experiences. A tour of the room may be next in order with informal discussion of what can be done with the toys, the books, the games, the puzzles, the clay, the wood, and the paint. Small groups will form for further exploration and experimentation with these various materials.

Of course we must sing together just for the fun of singing, and play some games. Perhaps there will be time for a story. Undoubtedly there will be certain routine procedures that will have to be explained and followed sometime during the day.

So that the children may anticipate the coming days and feel that their education is considered seriously, time should be taken to discuss possible plans and undertakings. They should be encouraged to express their ideas freely so that they actually help in the formulation of their educational experiences.

And so goes the first day. Is it too much to expect that as it goes, so goes the rest of the year—in happy cooperative effort and fruitful educational growth?—*Olga Adams*



First the blade, and then the ear,  
Then the full corn shall appear;  
Lord of harvest, grant that we  
Wholesome grain and pure may be.

## Seeing The Calendar In Perspective

*Interpreting the calendar through festival celebrations gives children significant experiences in social living. Miss Ramsey is senior assistant professor of English at Wayne University, Detroit, Michigan.*

• "A FESTIVAL is a good time," observed a seven-year-old boy as he tied a red string around three ears of dried yellow corn. The string well-knotted, he skipped across the classroom to join the other children who were busily sorting vegetables around a table heaped with the fruits of the harvest—shining egg-plants, huge carrots, fat turnips, small pumpkins, and squashes in colorful variety.

The windows of this classroom framed a row of shabby little cottages shaded by fine trees that had been planted by an earlier generation now many years removed from the decline of a once pleasant neighborhood. Later in the same day, the brown, red, and gold of the autumn leaves made a setting for these children as they walked in their processional of the Feast of the Harvest around the school building, each child carrying high the vegetable of his choice. As the processional turned back into the building to continue the order of the festival through sharing songs, a play, and some harvest dances, there was no doubt at all about the satisfaction of these young participants in their fashion of observing one of the oldest seasonal rites. They were having a *good time*.

This simple harvest festival, symbolic of the march of civilization down the centuries, brings to mind another occasion when a group of teachers was talking

about what was for them the meaning of a festal day. In this quest for understanding, one of the group remarked, "A festival is a time of high joy", which is another way of saying it is "a *good time*." These comments, direct as they are, offer an explanation and a summary of the meaning of festival making. It is to be noted that the seven-year-old boy and the teacher both used the word "time" in their statements. Herein lies a basis for a discussion of why educators should try to see the calendar in perspective.

### • *Festivals and the School Program*

In ages more primitive than ours the rituals of singing and dancing that belonged to seasonal celebrations had a deeply religious and, at the same time, joyous character. From the days of the ancient harvest ceremonies observed in tents, to the merry processional of children carrying vegetables from a city market around a school building, the essence of festival-making has always been a joyful sharing of experiences common to a group of people at times of the year which are significant in ways of living. Thus has the festival cycle of the seasons grown slowly from the roots of civilization out of human needs for food, light, and warmth, and has found expression in customs and ceremonies that symbolize the work and occupations of planting, reaping, garnering, and building.

Today's consumer has become so far removed from these sources of production that he no longer celebrates the planting and harvesting, but takes them for granted. He maintains that social change and technological advancement have rendered the

manners and customs of earlier times relatively unimportant in our present state of society. In a period characterized as ours is by a vast diffusion of culture, there is danger lest mere excitement over manipulation of our many gadgets and the neatness of our cellophane-encased cartons may obscure for us the roots of living. Despite wholly changed external conditions, the succession of seasons continues in its familiar cycle, and our needs for sustenance and shelter remain as insistent as ever.

Nowhere is this superficial view of relationships between our cultural roots and our present-day living more in evidence than in the kind of planning suggested in many current school programs for seasonal celebrations. Not that the past is ignored in these suggestions, but rather educators show an increasing preoccupation with the mechanization of the present and a tendency toward contentment with mere information about the past. Curriculum materials now embrace the world, and according to what one finds in many examples, never has the world been so wonderful as it is today. The future may be uncertain, but now we have machines that simplify or complicate living, and voices from the air to remind us of the passing of time.

In this mass of curriculum materials, there is now and then mention of the *word*, festival, but one looks in vain for any interpretation of its meaning, either social or aesthetic. Programs and activities for holidays are mentioned with enthusiasm but with little imagination, although there is unfailingly hearty encouragement given to happy celebrations of Christmas. Nevertheless, the implication seems to be that the keeping of holidays is all in the day's work, and once this phase of social activity is recognized in a well-stated objective, the manner in which celebrations are made is left very much to chance. No matter how comprehensive we may be in stating objectives, or how ingeniously we may

contrive activities, or how efficiently we produce packaged goods wrapped up in units of work, or how much we may talk about what we assume are the needs of children, two facts remain: the four seasons keep to their cycle, and the new members of society—the children—are curious concerning the relation of the present to the past.

The influences of seasonal changes are written into the nature of things. Through the repetition of seasonal experiences down the ages has evolved that record and organization of time we call the calendar. In its varied aspects of schedules, time-tables, vacations, and current events the calendar controls much of our lives and gives direction to our purposes. Very early children come to realize how potent are time and the seasons in all that concerns them. Far back in history it appears that all peoples realized a need for sharing seasonal experiences in ways that expressed man's satisfaction in his growing power to use the gifts of the earth. Thus the great folk festivals came to be associated with the seasons in the calendar of later times.

Today the festival seasons that mark the growth of civilization comprise the feasts of the harvests, including Hallowe'en or All-Hallows' Eve and Thanksgiving Day; the Christmas season; and the spring season, including Easter and May Day. In the celebration of festal seasons as we know them today there are many ways of making the passing of time meaningful and memorable to children. Thus there is added pleasure for them when Christmas festivities begin on St. Nicholas Day—December sixth—and build up to what is for them the great day of the calendar.

Of the many minor festivals that grew out of the older cycles, only one figures now in school programs—St. Valentine's Day. With the rise of nationalism came the custom of observing Columbus Day, Lincoln's and Washington's birthdays.



Wayne University  
Student teachers pre-  
pare for a Christmas  
festival.

Poe School, Detroit  
Book Week becomes a  
part of the children's  
harvest festival.





Teachers possessed of taste and imagination are adding red-letter days in school programs by making much of the birthdays of a few authors, poets, and illustrators famous in children's literature, especially the birthdays of Louisa May Alcott, Hans Christian Andersen, Randolph Caldecott, Lewis Carroll, Walter de la Mare, Mary Mapes Dodge, Kate Greenaway, Edward Lear, Howard Pyle, and Robert Louis Stevenson. Festivals are not in order on these "birthdays to remember", but they are days for good talks about favorite authors, for renewing associations with charming books, and for exhibits.

Of the multiplicity of national and community campaigns known variously under "Weeks" and "Days" in school programs, suffice it to say, the manner of their observance depends upon local custom to such a degree that they are marked rather apart from the older festival cycles. In the matter of seeing relationships, children who have enjoyed participation in real festival-making often build interesting and unusual associations with these enterprises.

#### • *Examples of Festival Making*

Festivals are made. They are not produced in the sense that something in the way of entertainment or amusement is arranged for a special occasion. Like the great folk festivals of the past, the making of school festivals represents, or should represent, growth over a period of time. For this reason, the introduction of festival-making into a school program should come about in very simple ways, especially in schools where seasonal celebrations have tended to be commonplace or conventional. In all its varied forms, a real festival expresses spontaneously the best feelings and aspirations of a group *as a group* in as beautiful a way as possible. In a real festival *all members of the group are participants*; there are no spectators. There is no place in a festival for the solo performer

because the individual participant gives what he has as a member of the group.

How "seeing the calendar in perspective" can provide a basis for a festival program in schools, may be made clearer if we consider two examples of festival making in which the principles that govern festival art were admirably realized. For example, in a school for young children "A Festival of Living Things" grew out of a year's experiences with trees, plants, and flowers and out of many conversations about "the living things", to use the children's phrase.

Fortunately, the children in this school enjoy the right to talk freely and to use language naturally, unhindered by a too early imposition of adult meanings. In these conversations the teacher never misses an opportunity to help the children see the relationship between "the living things" and the weather, wind, rain, snow, and sunshine. Moreover, every detail of living in this particular school is always in harmony with the season, accompanied by many appropriate touches of manners and customs of a kind that satisfy the wonder and curiosity of young children. This is how "A Festival of Living Things" developed:

With the return of spring the children began spending the greater part of the day in a lovely garden in which they planted seeds and helped set out bulbs. As they watched eagerly for signs of growth, they began to express spontaneously their joy in springtime in symbolic play and movement. For example, the children would run to the long shaded walk leading to the entrance of the school—"the place where roots are", as they called it—and would pace its length slowly with arms extended to express what they explained as "coming up to meet the earth", a spot which they fixed at the entrance of the school. Over and over again different children made the play of "coming up to meet the earth."

Then, one morning, experiences with "living things" burst into a festival! The children, thrilled by the appearance of shoots and first blossoms in their garden, gathered under a favorite tree, so full of wonder and delight over

the miracle of growth that they expressed spontaneously their emotion in rhythmic movement and speech. In the manner of children, they had previously identified themselves with their favorite flowers. The least mature children were johnny-jump-ups. Three little girls were violets—two because they were sisters; the third because "I live next door." One little girl had been absorbed for weeks in the planting of petunias at home and at school, because it was the flower "with the nicest name." In no time at all she cut a white paper hat that framed her face like petals. This hat, by the way, was the only costume in the festival, and its wearer was the most mature child in the group. A boy who had a lively interest in bulbs announced, "I'm Narcissy." This festival of the coming of spring ended in the singing of favorite songs.

Now let us consider how a Christmas festival was made in a large public school with about one thousand children participating. It came about in this way:

On the last day of school before the Christmas holidays, it was arranged that the doors of all classrooms should remain open throughout the day as an expression of the unity of feeling in the theme chosen for the festival, "Christmas Is a Happy Time." Since there was no space in the building large enough to accommodate all participants at one time, there was wisely no attempt made to produce a festival in parts for succeeding groups. The open doors were eloquent symbols of the Christmas spirit as well as of an understanding of the relation of Yuletide customs to the meaning of a festival.

In the exact center of the lower hall stood one large Christmas tree decked in silver and gold, the symbols of the ancient Sun Festival which Christian teaching gradually changed to the Feast of the Nativity. It is good to be able to record there were no miscellaneous Christmas trees scattered through the classrooms. One real Christmas tree for an entire school is a custom worth trying to establish.

Throughout the building, decorations included fragrant Christmas greens, small exhibits of books and toys, wooden bowls filled with late harvest fruits and vegetables, and pots of bulbs with white blossoms in bloom. The tradition of white flowers for Christmas had been anticipated many weeks earlier, and the children responsible for the care of the bulbs had enjoyed greatly their share in preparation for the festival. Nowhere were to be seen any paper decorations.

The ceremony of "decking the hall", as the placing of the decorations was called, had taken place the day before, and had been accomplished in a truly festal spirit, for the children were familiar with the customs and traditions the decorations represented.

The order of the festival began rather early in the day, and consisted of one simple form of participation. At an appointed time, each group made in turn a processional through the halls, carrying gifts for the community Christmas tree, and singing carols on the way. Each group, children and teachers, paused in its processional to visit one room and to share the singing of a carol with another group. Since the order of the festival had been planned carefully by the council of students and teachers, there was no confusion and a fair distribution of favors. In the early stages of planning nearly every group wanted to visit the kindergarten on its way to the tree, but finally was persuaded not to do so by the young chairman who pointed out that "such a lot of attention would be too much for the kindergarten."

Each group brought its processional to a fitting climax by placing its gifts under the tree and singing, "Joy to the World." There were no costumes, no extraneous bits of entertainment, and no elaborate program. It is to be noted that the success of any processional depends upon the participants carrying things that symbolize appropriately the theme of the festival, whatever the season of the year.

During the last hour of the day spent in keeping this Christmas festival, there was a simple, informal party in each room, planned and carried out in a way that suited each group of children. Dismissal time was a "Merry Christmas" leave-taking, and the young festival-makers went out into the snowy streets singing snatches of carols as they walked along. A teacher remarked, as she watched the children going home, "The carols now mean more than ever," and as one of the older boys, stopping in to wish the principal a very special "Merry Christmas", described it, "Everybody had a good time."

#### • Principles of Festival Making

It may be useful to summarize the principles of festival making that these festivals illustrate clearly:

*First*, the theme of any festival, and its resulting order or plan, grows out of the normal experiences of the group.

*Second*, the entire group participated in a real

festival. If by any chance spectators should appear, they are invited to share actively in some way—by carrying a symbol, wearing a flower, donning a cap. Such an invitation is irresistible.

*Third*, participation is spontaneous, and careful advance planning is an aid to spontaneity.

*Fourth*, a festival has as its focal point a symbol of the seasonal experience that inspires the making of the festival. For the children celebrating the return of spring, the center of their festival was the space under their favorite tree in their own familiar garden. For the large school festival, the center was the Christmas tree in the hall around which each group participated in the same ceremony. Some writers on this subject have explained this principle by saying that a festival has central staging.

*Fifth*, costumes may or may not be used. For satisfying participation in some festivals, they are essential; in others, they are unnecessary. Adults often wreck the possibility of festival experience for children by their unimaginative insistence upon the use of costumes and consequently, the ideas children might develop are lost in details of extraneous preparation. In reply to the usual defense of adult wrongheadedness in this respect, "children love costumes", it may be said that too frequently children are forced to make responses demanded of them as anticipated outcomes. When costumes have meaning for children, they are discoveries.

*Sixth*, real festivals are seasonal in theme and pattern. They celebrate the growth of civilization as it is recorded in the calendar according to the needs of the participants. Many old customs are followed, and new meanings are added.

A teacher who understands these principles of festival making can adapt them to meet any situation without resort to unworthy compromises with what is vital to the festival as an art form. If the first experience of a group of children with a festival is right in the matter of essentials, the idea of seasonal experience never fails to stir imagination and to create a desire for more experience in sharing with a group all that a festival may offer. Children's own unspoiled ideas tend to run along the lines of ceremonies and celebrations, for in this respect, as in so many others, children are close to the roots of what is old in the experience of the race.

#### • *What It Means to See the Calendar in Perspective*

Teachers frequently ask this question, "How does one acquire a background for seasonal festival making?" In reply to this question, the answers are: study the history and traditions of the calendar; know how the calendar has evolved in human experience; consider its wealth of associations, and build into them gradually one's own familiar associations; try to see the relation of the calendar to our contemporary pattern of living; note how the calendar influences modern advertising, radio programs, and the plans of social and cultural organizations; collect materials that are graphic illustrations of uses of the calendar. Probably the immediate approach to a rewarding study of the calendar from the point of view of a teacher's needs is to pursue the subject according to the old order of the festival cycles: the spring season, the harvest season, and the winter solstice. Then the pattern becomes clear, and what follows makes for greater enrichment.<sup>1</sup>

The fruits of a search into the meaning and history of the calendar are a lively curiosity about manners and customs among all peoples, a better understanding of traditions, a deeper appreciation of all folk arts, and a quickened sensitivity to the needs of children today in relation to world cultures. Much reading of folk literature usually accompanies an excursion into the backgrounds of the calendar with the result that subsequent reading of modern literature opens a new world of imaginative experience, so significant are its associations with the age-old process of literary art as revealed in epic, saga, ballad, and folk tale.

In view of the value of these studies to teachers in elementary schools, it seems desirable to urge that teacher education should provide more opportunity than it

<sup>1</sup> See "Our Calendar in Books: A Bibliography—Books for Teachers", p. 37.

affords at present for the pursuit of such intellectual adventures. Here are the social backgrounds of children's literature as well as many of the answers that are needed for a richer interpretation of the social studies. The much talked-about "integrated" curriculum might be more in evidence as a way of living together if more teachers

and there bits of information and choosing a few books to accompany "activities" variously named: "Christmas Long Ago," "Music Through the Ages," "May Day in England," "Toys From All Countries," or "Children in Many Lands." Concerning the educational absurdities which have been perpetrated under the last-mentioned topic alone, an amusing essay might be written. One effect has been to make this phrase seem ridiculous.

The ideas suggested in these topics are excellent, but they have suffered from sketchy and sentimental treatment. What the resulting experiences and activities have lacked has been an adequate use of the materials of the folk arts and a rich interpretation of their relation to the seasonal cycles. Yet there has never existed a greater need in America than exists today



Poe School, Detroit

American traditions come into their own during a harvest festival that culminated with good fun for Hallowe'en.



A Christmas tableau from an Atlanta, Georgia, school.

(Below) Sharing in the festival of living things. The boy standing has announced, "I'm Narcissy, the bulb that makes a flower," stuffing his hands into his overalls to suggest his idea. Three Johnny-jump-ups are squatting at the left.

The Helen Williams School  
Rochester, Michigan

realized in their own cultural experiences what it means to see the calendar in perspective.

Furthermore, the social backgrounds embodied in the records of the calendar and symbolized through group participation in festival making offer indispensable experiences in understanding for the children of a country whose culture represents a pattern interwoven with contributions from all cultures. But this kind of interpretation is not an affair of picking up here





for real understanding of the peoples of the world and the relationships existing among cultural patterns. Too much has been made of the differences among peoples; there is need now for a greater emphasis upon ways in which peoples are alike, and upon how much they have in common. Scraps of information and small bits of literature are not likely to serve well as approaches to problems that have vital concern for all who are living today.

Assimilated knowledge about social origins and the growth of seasonal customs helps teachers also with the problem of placing materials in relation to the maturity of children. For example, activities and studies dealing with the Pilgrims of New England and the Indians of North America belong to older children in the elementary school, and there is no point whatever in pretending that it is necessary to simplify them for use with young children. It is not surprising that older children get bored when the edge of exciting investigations has been worn thin for them by too early and over-simple introductions to materials that appeal most strongly to their curiosity during the later years of the elementary school.

For too many years, the practice has prevailed among teachers of young children of getting in at least some mention of our history in connection with the celebrations of our Patriots' Days. The educational blunder lies in the failure of these teachers to distinguish between a *mention* of something and an *experience* with it. The results of this practice were well described by a student-teacher: "I heard about Myles Standish and Hiawatha in every grade, and I have never cared about either of them. Now that I have studied manners and customs in early New England and have become acquainted with the ways in which the Zuni Indians make their festivals, I know why the Pilgrims and the Indians meant so little to me when I was in school.

Knowing just a little about how to make approaches through the calendar is a great help in understanding when children are ready for Indians and colonial life."

#### • Other Forms of Play and Entertainment

Another question teachers raise has to do with the meaning of the term, festival. Granted the importance of knowing what a festival is, there seems to be reason for considering what it is not. The confusion arises from the incorrect use of the word festival to describe other forms of play and entertainment such as a pageant, exhibition, demonstration, paid entertainment, play, and even a fair, carnival, or circus.

The term, pageant, seems to be the least understood. Although its exact origin remains obscure, today it is interpreted as a hybrid mixture of drama, history, music, pantomime, and dance with a restricted local appeal. Historically, the pageant bears no relation to any of the forms in which children participate naturally, and the use of the term in connection with any elementary school activity is both pretentious and absurd.

The festival, on the other hand, is an art form. It is not an exhibition or a demonstration because these activities presuppose the presence of an audience. It follows that a festival cannot be a paid entertainment since such a presentation requires spectators for its success. Unhappily, some teachers who really understand festival making have been forced to reorganize what might have become genuine festivals into assembly programs graced with festal touches, all for the sake of meeting a demand for a paid entertainment. Whenever it seems necessary to raise funds, it is to be hoped this purpose may be accomplished without sacrificing the experience of festival making for children.

A play in itself is not a festival, although a play may be a part of a festival. The be-



ginning of many good festivals has been in some story that suggested a festival theme, and the order of a festival has a pleasing variety when a play is a part of its pattern. Since a festival play is more effective when participated in at the focal point or center of a festival, open spaces, either out-of-doors or in a large playroom or gymnasium, provide the best settings. If the stage of an assembly room is used, it should be treated as though it were the center of the festival and not as a stage. An explanation once made by a child offers a real distinction, "When we have festivals, there is a processional, and everybody's in it. When we have plays, some watch."

Fairs, carnivals, and circuses should not present much difficulty, provided they are not announced as festivals, as sometimes happens with amusing results. Again, a study of the calendar is helpful for the light it throws upon the origins and progress of these colorful and pleasing forms of entertainment. The fair and carnival can be made to serve effectively whenever it becomes necessary to raise funds. Each of these forms of play has its own character, is suited to the realization of certain social

purposes, and should be treated accordingly in school programs.

These notes and observations concerning the interpretation and uses of the calendar in planning festival celebrations have been assembled with the hope that they may offer teachers some practical help. In our present stage of progress, ideas and suggestions for the improvement both of the materials of instruction and of their uses have a way of disappearing into mechanized patterns variously called "units of work" or "centers of interest". Now that these patterns are multiplying at an amazing rate in packets for mass production designed for general consumption, it is of the utmost importance that educators should seek for a unifying principle in the organization of school programs. Seeing the calendar in perspective does not propose merely another mechanized pattern. Rather, it offers a point of view about the art of living and the arts in life, which are, or should be, among the chief concerns of education. Thoughtful consideration given to the meaning of the calendar should help teachers to bring to more children the finer things that belong to democratic living.



From "Golden Gate" by Valenti Angelo. Courtesy Viking Press

## *Festival Making—a Means of Growth*

*Miss Bristol of Milwaukee State Teachers College discusses certain habits and attitudes essential for democratic living and describes how festival making can contribute to their development.*

• IN THE democratic way of living individual personality is treasured, and consequently the capacities of individuals grow in a cooperative society. Since nature has produced an almost infinite variety of capacities in human beings, it follows that one of the major purposes of education in a democracy is to provide the best possible opportunity to develop these capacities for the common good.

The realization of such a point of view in education demands a program social in practice as well as in theory, for a growing personality must learn from the beginning to adjust itself to other growing personalities, else all will lose the opportunity to grow. How to provide this give-and-take presents a challenge worthy the best efforts of the most valiant and intelligent teachers. It is for them to plan a program that attempts consistently to make the progress of children through the elementary school an experience in democratic living.

Festival making should be an essential part of this social program because it offers one of the best means through which a person can develop as a member of a democratic society. Although a program of this kind is difficult to develop, the more teachers learn about the possibilities in festival making for adjustment and personality development, the more they will recognize

its value as a part of a social program. Those of us who were associated with Percival Chubb at Ethical Culture School, who deserves to be called the father of festival making in America, know that under his influence in festival making we experienced democracy in action.

### • *Opportunities for Informal Associations*

If in our democracy individuals are to become independent and intelligently resourceful citizens, the schools must provide opportunities for children to learn how to get along with others and how to "stand on their own feet". These two desirable qualities demand much informal association and daily experience in exercising those powers which make for happy useful living for others. Festival making in the elementary school can provide the informal association which is so necessary and which can give each individual practice in assuming responsibility in thinking independently, and in acting resourcefully for the good of his group and for his own good.

Festivals are desirable for the elementary school because they are simple celebrations, not spectacular programs. Their only reason for existence is the joy, satisfaction, and the growth they bring to the boys and girls. It is in festival making that the child has too often been sacrificed to the adult desire to make a show. Children cannot protect themselves from this kind of thing, so teachers have a peculiar obligation in providing them with the conditions which will best facilitate their growth.

If the festival is to become established in school programs it must be planned and

carried out with the cooperation and participation of each child. This cooperation in the planning and participation in the presentation give meaning to the festival and make each one feel a part of a larger whole, because each one is needed and his best ideas have been included. It is desirable not only that he have the satisfaction of sharing in the thinking, choosing, deciding, which are quite legitimate for their own value, but also that he have the experience of learning to carry his end of the load in a democracy, where all share equally in the responsibilities and the honors.

How to draw an entire school into such a common effort offers a challenge which some will be much more successful in meeting than will others. It is always easier to make decisions and to dictate than it is to guide free, active people. Democratic ways are slow, but they are good ways.

Festival making requires a common idea or feeling, shared by all, expressed by all, which gives unity and meaning to the experience. There will be differences in the quality of awareness to which various individuals are sensitive, but there must be meaning felt by all. It is here that we have so often erred in the selection of subject matter for children. We need to keep to that which the child has actually seen and heard, except as we try to pass with him into the realm of the imaginary, where his insight is so much clearer than our own.

It is essential that festivals in which the younger children share keep within the world in which the children live. The Pilgrims demand more mature understanding than a kindergarten or third grade can give them. On the whole the Christmas symbols and celebrations have joy and meaning for all children. The entire three weeks may well be a festival of love and joy, of fun in decorating the tree, and in dancing around it in the carefree fashion characteristic of happy children.

Those of us who have observed boys and girls making festivals under conditions of freedom have seen their spontaneous joy, friendliness, and eagerness to share in the necessary preparations. If the festival grows naturally as a part of daily experience the children retain these feelings of joy in participation, and thus build them into their own growing personalities. Drill not only kills these genuinely cooperative feelings but crushes the impulse to spontaneous creative effort.

#### • *Opportunities for Social Development*

One of the teacher's chief responsibilities in festival making, as in all education, is to study carefully the already existing attitudes and habits of individual boys and girls, which should be replaced by more social ones, and to decide what other attitudes and habits would be necessary to help a child live more happily and constructively. Fearful, timid children may develop courage through careful guidance; obstinate, rude children may become reasonable and polite when the causes of their difficulty are understood. Festival making provides an excellent medium for personality development, for through the informal situations which this activity demands one can more easily study such problems and learn to give wise guidance in this important area of child growth.

Boys and girls need to experience the satisfaction of playing important roles as well as the joys which come with minor ones. Parts should be chosen by the children and not assigned by the teacher who might be tempted to select a star in order to insure adult success of the performance. There are no "stars" in a democratic school. In the same way pleasure in the good work of others may be cultivated. The spirit of appreciating another is an asset in a democracy.

Things which children do should be done with the skill of a child, not with that

of an adult. Artists frequently tell us that the young painters are the only genuinely creative ones in most schools, for adults have robbed the older children of their creative power by suggestion, criticism, and intended help. Things done by five-year-olds should reflect five-year-old experience if they are to contribute more to development. Festivals, therefore, should not be complex, ambitious affairs in which boys and girls are merely carrying out adult ideas. Being child-made they should look child-made.

If festival making is to contribute to personality development, no two festivals can ever be alike, just as no two organisms are ever alike. All the growth values increase in proportion to the success the teacher has in so guiding the entire process that the children make the festival, as it grows from day to day.

This spring the writer watched first graders making and playing Milwaukee harbor. The harbor changed moment by moment as their ideas changed. Their joy as creators was written large on their happy enthusiastic faces and in the agile and concentrated movements of their bodies. Every now and then the teacher entered into the play and thus broadened their outlook, but, in general, she was in the background. How skillful the background teacher! Every time a teacher uses her initiative or judgment unnecessarily on a child's problem, some child loses an educational opportunity. And these two qualities are of major importance in developing personalities for the democratic way of life.

#### • *Opportunities for Creative Expression*

It is essential if boys and girls make festivals that they have the materials out of which festivals can be made. The children mentioned above had both the experience and the materials for making Milwaukee harbor. They would not have been

so successful with an Indian village or in dramatizing the Thanksgiving feast which the Pilgrim mothers set before the Indians. The stuff out of which festivals are made, in addition to the feelings and meanings already mentioned, is poetry, music, dramatic action, the dance, story, song, color, and processional. Children love these things, even before they are able to understand their meaning. They love sounds, rhythm, movement, and these should be a part of their lives, experienced every day, either at home or at school.

If a teacher wishes to plan festivals with boys and girls who have never experienced singing, dancing, and dramatic action, she will have to provide the experiences. She will begin by making them a part of the children's daily lives. If the boys and girls play at marching in all kinds of rhythm and form, as part of their rhythm or dancing period, if, perhaps, they beat out rhythms on a water drum or some other suitable instrument, they will build up ideas and grow in ability to feel and to express them with their bodies.

The wise teacher will see that the first festival is very, very simple. Always care must be taken not to go further than the children are able to go naturally and easily. It is easy to follow one's own plans rather than the children's capacities and interests. Perfection of form is not an aim with children. This should be left for the great artists.

Descriptions of festivals made by other children give one ideas of the various methods which may be used in drawing all the boys and girls of one school into the enterprise. While, of course, no festival should be imitated, it does help one to compare ways of making them and to anticipate the necessary steps in planning and presenting them.

Certainly teachers who read Percival Chubb's *Festivals and Plays* and study carefully the history of festival making will



wish to experiment with their boys and girls by making simple festivals as a significant part of education. They will discover that the possibilities are far greater than this paper has been able to indicate. Although festivals should be simple affairs, giving expression to the ideas, feelings, and capacities of children, one must not make the error of feeling that they demand little effort from the teacher. Her part requires all the knowledge of child psychology which she is capable of gathering from careful observation of boys and

girls of all ages and in many situations. She should familiarize herself with the findings of research in child development; for the most important part of her work is the tactful guidance of growing personalities.

None of us can ever do all that we would like to do but as we develop our own cultural experience through festival making we shall find that life as well as teaching will become far more interesting and happy.



By JOSEPHINE BOWDEN

## *A Festival of Lights*

*A description of a Christmas festival which gave excellent opportunities for growth in racial appreciations. Miss Bowden teaches music at Ethical Culture School, New York.*

• OF ALL the Christmas celebrations given at Ethical Culture School in recent years, the Festival of Lights seemed to grow most naturally out of class interests. Four grades, third through sixth, were participating, so the first object of the festival director was to find the special phase or aspect of light that would appeal to each group and form a basis for its special contribution. The germination process may have been a bit slow, but it certainly "took," with the result that four scenes were developed in the classrooms with the aid of the festival director, the children, and the special teachers:

Fire: Primitive Man's Discovery—Third Grade

The Torch: Prometheus' Gift—Fourth Grade

The Candle: Chanukah—The Hebrew Feast of Lights—Sixth Grade

The Star: The Nativity and Epiphany—Fifth Grade

Thus the festival as a whole seemed unified and, at the same time, had this great advantage that each group could work and rehearse separately. The following account describes briefly the work-out of each scene. Some of the children's words are included for their picturesqueness, but are summed up when necessary.<sup>1</sup>

### • *Primitive Scene* *The Discovery of Fire*

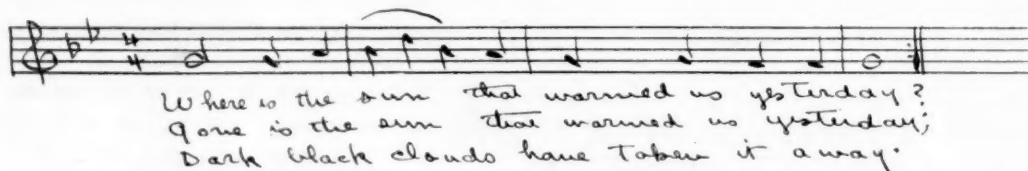
The third grade was particularly interested in cave men last year, so it came about naturally that they should present this part of the festival. The children made their own scanty clothing out of bits of fur and from cloth which they

<sup>1</sup> A full account of this and other festivals at Ethical Culture School is being prepared by Miss Helen Murphy, the festival director, and will soon come out in book form.



painted in imitation of fur, with the help of the class teacher and some of the mothers in draping the costumes. They really seemed to share the hardships and the wonder of primitive creatures; the words they used were largely monosyllabic, and the "old man" stooped with such conviction that I feared he would never walk straight again. They used a chant written by a former class and revived because it fitted so well.

The scene opens with a group of old men, women, and children, who come shivering from their caves. The hunters are gone and there is no food. They chant:



*Child:* Tell me, what has happened to the world? Why are there no fruits?

*Old Woman:* Every year the sun goes from us. One time some men went to find him, but they never came back. Now we just wait. It is winter.

*Mother* (bringing in her boy, who is falling into the "long sleep"): He was our chief's son; he would have been a great leader, but the cold is taking him.

They lament . . .

*Youth* (rushing in): The hunters are coming, and they are bringing a wonderful thing.

*All:* Is it to eat? Will it warm us?

*Youth:* It is like a piece of the sun.

(The chief and hunters enter followed by an old man, who is carrying something very carefully in a rough bowl. The old man puts it down near the sick boy.)

*Old Man:* We must feed it. Bring sticks and moss and all dry things. Not too much; that will smother it!

(The warm thing glows; they feel its heat on their legs and arms as they stoop near it.)

*Chief:* Tell us, old man, where did you find this thing?

*Old Man:* I was huddled in some dry leaves. I was very hungry and my hands fell upon

some nuts. I could not break them for my teeth are old, so I found some stones and hit them on the nuts. By chance I hit two stones together, and a light jumped out of them! I hit them again and again, and a bit of the light fell on some leaves and stayed; then there was this warm thing. I put it in my bowl, I fed it leaves, and now I bring it to you.

(The hunters skin their game; some go too near the bowl and it "bites" them.)

*Old Man:* Do not bother it! It might eat us all.

*Hunter:* Look! It has eaten my rabbit! The meat is hot; it smells good. Taste it.

(The sick boy stretches his hands toward the warmth and glow. All rejoice, and thank

the old man, but he puts them off, saying it must be the sun's work.)

*Chief:* Then show us, old man, how to thank the sun.

*Old Man* (speaking very deliberately): Do as I do; walk as I walk; turn as I turn. Lift your faces toward the sun.

(The whole tribe performs a ritual dance, circling solemnly around the old man. They go out with arms uplifted toward the sun.)

#### • Greek Scene

##### *Prometheus' Gift—The Light of Reason*

The fourth grade is usually busy reading about the Greek gods and heroes; they were especially impressed last year by the story of Prometheus. The meaning of the myth was further emphasized in their ethics class. It seemed to fit into the general scheme of the festival, so a dramatization was planned.

A committee of children worked out the scenes with the festival director from whom they needed considerable help, especially in the treatment of the chorus.

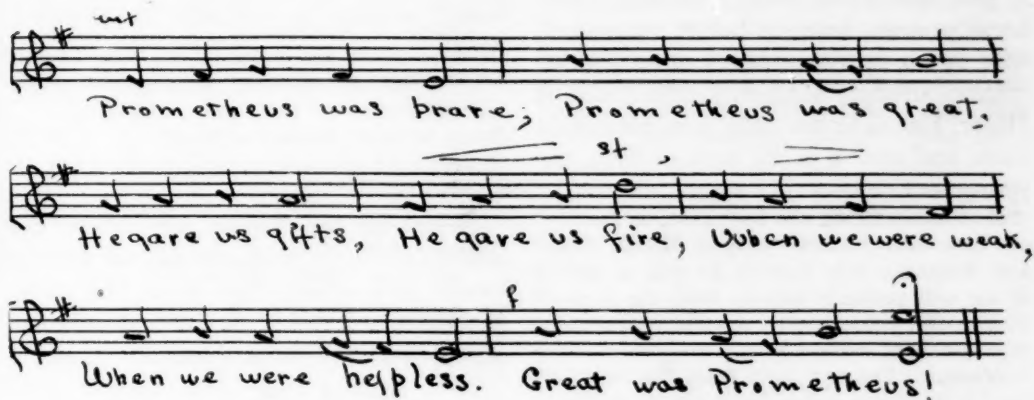
The girls of the class recited the choral parts and as a finale, everyone sang the hymn which had been composed by the class. This chant was accompanied by flageolets in D and a small five-stringed lyre, which was a great favorite with the children. They could play most of their melody on it and could also twang away on the E minor chord. Its strings were E, F#, G, A, B.

*Chorus:* Prometheus is not happy at the feast. Prometheus takes a hollow rod. He risks his life to steal the sacred fire.

(Returning to earth with his torch Prometheus calls his earth-children, who again crowd around him.)

*Prometheus:* Here is the gift. It is fire! Look upon it and be glad. Let it bring you light of mind and heart. Let it lead you.

(He is denounced by Hermes to Zeus, and is led away to be punished, but is cheered by the chant of the earth-children and chorus.)



Suggestive of the classic drama, the girls took their places on either side of the stage and began their recitation:

*Chorus:* This is a legend of the ancient Greeks. The reign of Zeus has just begun. He bids the gods and demigods to come and join the feasting . . .

(Zeus, Hermes and attendants enter on a raised platform at the back of the stage. They discuss the absence of Prometheus, and Zeus sends Hermes to spy on him and report.)

*Chorus:* What is it pleases young Prometheus? Why does he hide his secret from the gods?

(Prometheus appears, center forward, with a group of earth-children. One is weaving, one has made a wheel; he looks at their handiwork and tries to help them improve it, but they seem dull and do not understand him.)

*Prometheus:* Listen, my dear earth-children, I am going to bring you a gift from the gods . . . I cannot tell you what it is, but it will be a good servant and a bad master.

(He leaves for Mt. Olympus, followed swiftly by Hermes.)

The next scene shows the gods' banquet, on the high stage.

#### • Hebrew Scene

##### *Chanukah—The Feast of Lights*

Of late years there has been an increased interest among our children in the history and tradition of the early Hebrews. The sixth grade, inspired by the story of Judas Maccabaeus and the origin of the Feast of Lights or Chanukah, undertook this longest and most elaborate part of the festival. It required much study, and great care in the making of the costumes and the symbolic decorations, such as the breast plate of the high priest. Electrical science was also called into action for the seven candles—tall cardboard cylinders covered with orange paper each containing an electric battery, connected with a flame-shaped bulb at the top. These candles could be lighted by the candlebearers, and worked beautifully, to the joy of all.

Two traditional chants were used, the

"Song of Hope"—Hatikvah, and "Rock of Ages."

The scene opens with the lament of Mattathias over the destruction of Israel by Antiochus. The sons of Mattathias solemnly promise to keep their ancient faith through every hardship. With a few faithful followers they flee to the mountains with Judas Maccabaeus to escape the soldiers of Antiochus.

The next scene shows Hannah, a Hebrew woman, brought before Antiochus, who in his over-abundant energy and arrogance strongly suggests a child's idea of Hitler. Hannah's six older sons have been slain, and now it is the turn of Ezra, the youngest.

*Antiochus:* Bring the boy, Ezra, to me.

(Ezra enters dressed richly in Syrian fashion and Antiochus tells Hannah he will be spared if she will persuade him to serve the gods of Greece. But Hannah, after an affectionate meeting with Ezra, exhorts him.)

*Hannah:* Do not turn from the faith of your fathers, but rather lay down your life as your brothers have done . . . Though all my sons be taken from me, still will I say the Lord our God shall be forever powerful . . .

*Antiochus:* A stubborn woman, and a stubborn people.

*Group* (Sings the "Song of Hope"):

Lift thine eyes, behold the light;  
Turn to the east, where dawns the day.

The final scene shows the remnant of the Hebrew people assembling in Jerusalem, after Judas has led them to victory. They wish to restore the temple and light anew the holy lamp, symbol of eternal light. But the temple is in ruins and there is no oil.

*Child* (Runs in with a small jar in his hands): Mother, see what I found in the ruins!

*Mother:* My child has found this cruse of oil. It is our own oil, saved for us! Take it to the high priest.

*Judas:* We can now light the lamp with our own oil, found by this child, who must grow up to keep our faith alive. Let us celebrate the restoration of the temple; let us honor God

with hymns of praise. Let us call it the Feast of Lights.

Then follows the ceremony of the seven-branched candlestick. The candle-bearers take their places across the stage, the tallest in the centre, to represent the fixed point. An eighth child, smaller than the others, who lighted his candle from the temple lamp, lights each of the seven in turn. As he touches their candles, each bearer switches on his light and makes a wish:

Little Flaming Light, let there be no more poverty.

Bring us Love, instead of Hate.

O Burning Light, take away War and bring us Peace everlasting.

When all the candles are lighted the bearers circle in pairs around the central candle, held straight and high. The music is solemn and stately, and merges into the "Rock of Ages," sung by all:

Rock of Ages, let our song  
Praise thy saving power;  
Thou amidst the raging foes  
Wast our sheltering tower.

#### • Christmas Scenes

##### *The Star; The Nativity and Epiphany*

In the fifth grade, the picturesque side of the Middle Ages with its mysticism and miracle plays, forms a background for much reading. This class worked out the Nativity scene and the coming of the Wise Men with great simplicity and dignity. The "Announcer" dressed in medieval page costume recited the words of the Gospel between scenes, and an invisible chorus of girls from the normal school department sang the "Gloria in Excelsis," and also joined in all the carols, adding much to the impressiveness of these final scenes.

##### *Before the Inn in Bethlehem*

(The inn-keeper stands at his door; there is much movement of travelers arriving; a boy

brings water for the horses; the men discuss their taxes and Caesar's wars.)

*Guest:* Some day a Prince of Peace will come; he will be a wonderful counselor. Isaiah made that prophecy.

*Another Guest:* He should be here now.

(The inn-keeper and guests go into the inn and the boy, Jared, is left alone as Mary and Joseph enter. Jared's mother, Miriam, comes in and explains that the inn is full, and Jared suggests the stable.)

*Jared:* The stable is warm, the hay is sweet; the beasts are so still.

*Joseph:* The inn is crowded; the stable is empty. The inn is noisy; the stable is quiet. You are very kind. We will stay there.

(The stage darkens and the Announcer appears.)

*Announcer:* "And there were in the same country shepherds, abiding in the field, keeping watch over their flocks by night."

### The Shepherds

*First Shepherd:* How bright the stars are tonight.

*Second Shepherd:* Reuben, have you ever tried to count them?

*Third Shepherd:* It is impossible to count the stars! Even Abraham could not count them.

*Fourth Shepherd:* Look, there is the new star! It seems nearer and brighter than before. I am afraid.

(A light off stage increases and shines in the faces of the shepherds.)

*First Shepherd:* Bow down, and hide your faces. It is too bright.

(An angel appears at the back of the stage;

the light seems to stream from him as from a star.)

*Angel:* "Fear not, for behold I bring you good tidings of great joy, which shall be to all people. For unto you this day is born in the city of David a saviour."

(The hidden angel chorus sings, "Gloria in Excelsis" as it is in the chorus of the French carol, "Angels We Have Seen.")

*First Shepherd:* "Let us now go even unto Bethlehem and see this thing which is come to pass."

*Announcer:* There came also three Wise Men saying, "We have seen His star in the East, and are come to worship Him." And when the shepherds and the Wise Men had come to Bethlehem "they found the Babe wrapped in swaddling clothes, lying in a manger."

(As the Announcer finishes, screens are taken away, showing the Manger scene, with Mary, Joseph, and Jesus.)

### The Manger Scene

(Mary is singing "Twixt Ox and Ass, the Holy Child," unaccompanied. The shepherds offer their cloaks; one gives a pipe to make sweet music; one a lamb. The Provencal "March of the Kings" is heard in the distance and the Wise Men enter. They sing, "We Three Kings of Orient Are," and offer their gifts.)

The festival ends with the general singing of "Personent Hodie."

On that day, all rejoice,  
There shall sound happy voice, singing girls,  
singing boys,  
Greet the Gift now given.

## *Give Me the Splendid Silent Sun*

Give me the splendid silent sun with all his beams full-dazzling,

Give me the juicy autumnal fruit ripe and red from the orchard,

Give me a field where the unmowed grass grows,

Give me an arbor, give me the trellised grape,

Give me fresh corn and wheat, give me serene-moving animals  
teaching content,

Give me solitude, give me Nature, give me again O, Nature, your  
primal sanities!

—Walt Whitman



## *How a Community Festival Contributes to Democratic Living*

• **PLAY DAY** at the University of Chicago Laboratory Schools takes place each year on about the first Thursday in June. It starts at four o'clock in the afternoon and ends when darkness begins to fall. Those attending are all the teachers, all the school employees, all the children, all the parents and families. Its activities cover about one and one-half city blocks. It is an exhibition of the athletic work of the season, presenting about nine types of sports. It is preceded by weeks of careful planning and a rather elaborate organization, and yet it is the most informal day imaginable.

Let me give you an idea of its vast physical lay-out. You drop whatever you are doing on that long-heralded Thursday afternoon and rush breathlessly to school, having been impressed repeatedly by your children that you will miss *everything* if you aren't there by 3:45. You arrive to find that the children are just considering the idea of leisurely donning their gym clothes. It is fun, however, to greet many of your friends and some ex-schoolmates you haven't seen for years (I wonder if I have aged that much) and the parents of some of your children's friends, who are just your acquaintances.

### • *Athletic Activities*

At exactly four o'clock activities begin and the five-ring circus feeling envelops you, as a loyal and impartial (you hope!) parent. In one large field there are four high school boys' baseball games—all going at once, and at the other end four

similar girls' games. Lucky you, if you have but one child in high school, for baseball lasts an hour, while at the same time in another field high school tennis is being played. If you have children in high and elementary school, you visit baseball first and then rush away to see second grade in relays and group games (this is the Grannies' favorite — "the little darlings") and you can safely leave the Grans there to be audience while you go to witness third grade Newcomb or fourth grade baseball or fifth or sixth grade swimming.

Of course the boys and girls all have separate groups, which adds to the general complication, and in half an hour "stage coach breaks down" and everybody changes to another sport—and another spot! Our years of experience have worked out a democratic plan whereby dad, mother, the grandads and grandmas and uncle work in shifts, moving from child to child in order and spending about the same amount of time with each. This gives us all a good idea of what our children do and satisfies the children—almost. This elaborate program represents a very careful plan of the athletic department, for the children are not rehearsed in it and yet it runs smoothly and well. The children cooperate eagerly are anxious to win and to show their skill, and are so used to teamwork and group play that they have no thought of exhibitionism or a star player show.

Each parent is given a mimeographed program of events and locations, a program planned by the school with a cover design drawn (in competition) by a child,



mimeographed by student service, and distributed by a committee of children. The parents rush madly about, clutching the orange or green or blue programs like life belts, while the children calmly proceed to their places and go about their business.

Games are over at 5:45 and the children shower and dress for supper. This is the only undemocratic part of Play Day, for parents are denied this privilege.

#### • *The Picnic Supper*

Next to the school is a garden with a half-block of shade trees, grass, and lilac bushes, in one corner of which the smaller children plant their gardens. On Play Day this whole place is filled with long tables and camp chairs, arranged in groups, according to grade. Here again difficult decisions must be made. With whose class will the family sit? Shall we divide or stay together? We have always stayed together and spent the first few years with the older boy, the next with the second, and now it is little sister's turn. Senate debates are mild and speedy, however, compared to the elaborate arguments put forward by all parties in our little democracy before a decision is reached.

It is at the picnic supper hour that mother becomes important, and thank heaven for that, because she is of no use at all after supper when parent-children games take place.

Each family brings its own basket of supper and sits, as I have indicated, with the class to which the child belongs. The long table is presided over by the teacher and a committee of mothers, each room having its own table. Here milk and coffee are distributed by the committee. They are paid for by the Parents' Association and prepared by the school lunch room staff. The High School Girls' Club has had a cake-baking contest for this day, and the best ones are auctioned by one of the fa-

*A parent who wishes her children to experience democratic living describes a play day which has become an urban community festival. Mrs. Weinberg is the editor of the parents' bulletin of the University of Chicago Laboratory Schools and is the mother of two sons and a daughter who attend the University Schools.*

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thers. Ice cream is sold by the high school boys. Proceeds of both sales go to charity.

I believe the supper alone is an example of cooperation and democratic living in an ideal manner. The merchant exchanges sandwiches with the college professor and in the relaxed informality of the festival they find that although one has concentrated on earning money and the other on winning degrees, they both like fly fishing better than using live bait. A new friendliness and a new respect and understanding may create a more lasting memory than the athletic exhibit itself. The mother who does her own work and the mother who has five servants serve coffee side by side. Children who have no chores to do at home are busily finding chairs for picnic baskets and passing paper plates and napkins to the old nursemaid who came back to witness Play Day. The noisiest and wildest little ones suddenly occupy themselves with picking up papers and keeping the lawn in order. The best seems to come out of all elements, for the good of all. And isn't that the purpose of democracy?

The arrangements for the supper begin almost a year in advance, when committees are appointed and plans are made. Notice of the day is sent to parents about a week before and response indicating the number of adults and the number of children who will attend is sent to the teacher of the eldest child. This simplifies planning as to quantity of supplies. The milk and ice cream companies add their cooperation by furnishing a large amount of their com-

modities and taking back what is not used. The University Press donates paper which is used to cover the tables. The art classes at school make the room signs and waste signs for the twenty refuse containers. The coffee, sugar, cream, milk, and water are brought in by nine student service men and three janitors, all of whom guard the lunches left in the gardens, from four until six o'clock. The teachers participate in planning these arrangements and act as hosts and hostesses at their own tables.

#### • The Ball Games

After the last chicken bone has been abandoned and sandwich satiation is reached, the parents are reluctantly torn from the delightful give and take of informal conversation and thrust into the sturdy though democratic competition of games. Here the daddy becomes all important in our family and rivalry is intense. Tears are almost shed until he decides with which class he will play baseball first, for fathers and sons of one grade play against those of another. Our daddy settled the argument last year by playing with the fourth grade boy until he made a home run for his team and then played with the high school lad until he gave his team the same service. At this point mother follows *him* around and applauds wildly, meanwhile silently praying that he won't wrench his back seriously *this time*.

Democracy means not only equality but, I fear, absolute disrespect in these baseball games. Nine-year-olds frequently inform

our most eminent citizens that as baseball players their scent is not to be admired, and no civic or national achievement will save the face of a father who strikes out. The size of a team depends on the number of people who will play, and the hilarious fun enjoyed by the players—and onlookers—seems to depend on the number of rules successfully broken. I have seen the most sober and conscientious child in the group chucklingly clasp his chubby arms around the legs of a runner (who happened to be one of our finest physicians as well as a first-class batter) and prevent him from reaching base, while a most respected judge, acting as umpire, solemnly thumbed him out. I hope this does not impress you as immoral or even bad form. It was really sheer fun and absolute abandon of external dignity to nonsense. While all the baseball games are in session, volley ball and horse-shoe games also proceed.

All good things must end, however, and here Democracy must give way to Authority and unwilling players are carted home to bed. No matter how hard dad works or how many unrecognized sacrifices he makes, it is the home run that brings forth the tribute, "Gee, Dad, you were great!"

Play Day: A Community Festival. Play Day: Democratic Living. Who knows what our children will face tomorrow? All we can do is provide a background of democratic experience and appreciation that will prove to them that democracy is the ideal way of life. Play Day can play a fine part in this, the task of childhood education.

"Fiddler's Green" from a mural by Victoria Huntly for the postoffice at Springfield, New York.



Courtesy "Magazine of Art"

## *Festivals in a Mountain Community*

*Two types of community festivals—a corn husking and a mummer's play—are described by Miss Campbell who is teaching in the Berry Schools, Mt. Berry, Georgia.*

• AN OLD Kentucky mountain friend of mine once said to me, "Mixing larns both parties." In the give and take of teaching in this man's own community in Letcher County, Kentucky, I learned much of the folk-life of the people and of their rich heritage in folk literature.

One of the valuable lessons which they taught me is that the commonplace occurrences of the neighborhood can and do become occasions for celebration and community festival making. These festivals are a traditional part of their living and are initiated by a feeling of cooperation and helpfulness and by the true festival spirit of unselfish effort to make life more joyous.

The time of year when mountain folk are most inclined to become "sociable" is in late summer and early fall. Then the crops are laid by, the evenings are long, the creeks run low so that traveling is safer, and everyone is ready for fun.

Of the comparatively few social pleasures belonging to this isolated community, weddings and workings still bring on a frolic and singings and play parties are popular. Clearings, log rollings, house-raisings, corn-shuckings, bean-stringings, applepeelings, 'lasses stir-offs, and quiltings still survive in this mountain community. For any of these occasions invitations are general and are sent around by word of mouth. The frolic of whatever kind it is, draws people from five or six miles away. Everyone works in order to justify the

gathering, but it is all done in a holiday spirit.

The guests begin to arrive at dark and sometimes stay until they can safely travel home by daylight. Beds and other furniture are removed from the front room or two front rooms, if there are two. Even then there is not always room in the house for all the guests. Then, the men wait their turns outside, peering in at the gaiety from the doorway. When their turns come, they join heartily in the fun.

### • *The Neighbor Folk Help Lize*

Perhaps you would like to hear about the corn-shucking at Lize Isaacs. I was there myself, but I tell it to you as I heard a mountain woman telling another who was not there. Her account has the mountain point of view and the flavor of dialectal speech which give it more charm than any outsider's account could have.

Whenever the voting were over and hit got norated around who got picked to be officers, politics died down and times got dull in the mountain country.

The 'lasses stir-offs and the bean-stringings and other old time gatherings that happen in the easy time of year were over with. The last frolic in the settlement before the long cold spell set in were the corn-shucking down at Lize Isaacs.

Shy were walled up in jail sence the day of Lize's singing, not being let out but to go to Sam's funeral meeting. Folks said hit were a bad time for Lize, being left to pester herself with Shy's whole passel of little younguns. Shy were a right good hand with younguns though he weren't work brittle other ways. Lize's own younguns, all growed and married off but one, wouldn't help her take care of Shy's younguns, for they figgered she had no call to marry Shy right soon after their pap died.

The neighbor folks took a hand helping Lize. Some folks chopped up wood and other folks fetched coffee and baking sods from the store. Nelt ground her corn for bread free and sent hit to her by his boys, none of Shy's younguns being of a size to go to mill. The teacher folks gave Lize a sight of help, too.

And then Lize's corn needed shucking to make hit more handy for her to store hit away and to shell off corn for a turn of meal. So folks gathered in to shuck Lize's corn and have a frolic. Lize had picked the years and toted them from the field to the house in a poke on her back. For the corn shucking she piled up the corn in the middle of her main room so's folks could get to hit handy. She fixed pokes to carry off the shucks to the shed room for cow fodder.

Nelt brought along his old banjo and picked and sang song ballets while the young folks shucked corn and frolicked. He nigh tickled everybody to death making up a song ballet to sing and calling hit, "I Been a Moonshiner Seventeen Long Years." Hit made Sary hopping mad, Nelt shaming himself that way, singing about doing things he never done no time.

Hit were the old time fashion that whatever boy found a red year could kiss whatever girl he picked out. There 'peared to be an uncommon lot of red years in Lize's pile of corn and the young folks had a heap of fun. Esquire nigh ruined things by picking Hatty Bates to kiss. She were the wrong person, for Outland Adams claimed her for his girl and got riled up whenever Esquire picked her. He were nigh ready to fight Esquire iffen he kissed Hatty, and Esquire backed down and kissed her sister, Hetty, claiming he had a heap rather anyhow.

Lize and some of the other women sat back in the cook room and talked together, there not being room for all the folks in the main house. After a spell of talk Uncle Blessing's woman said to Sary, "You shore air making talk over the settlement gitting a water well dug. Air hit the truth?"

"We shore air having a water well dug," Sary said to all the women. "And why fer we air having hit dug air because larning has took holt the way our younguns acts and does. They do a heap more different sence they air packing home sich a power of larning."

"You know what that air Ishmael done? He were going off on a trip to play basket ball and he got up in the middle of the night and her him up a tub of water and took him a bath, gitting wetted all over to once."

"Now ain't that the outdoiness?" the women

said to Sary about the way Ishmael acted. "Ain't you never larned him iffen you git wetted all over fore going on a trip hir's a sign you mought git drowned fore you git back home?"

"He knowed hit were a risk but he were that anxious to keep up with the times," Sary answered them back.

"And them other younguns took hit up. Fust thing I knowed one day Esquire had his shirt off and was scouring his head to beat forty. Hit shore took a power of water. Hit kept somebody packing up water from the spring the whole enduring time. So's Nelt took a notion to git a water well dug, gitting his notion from the rig that were digging two more wells at the school house. He had that air rig change over to our homeplace and they air digging a water well right under my back gallery, handy to the cook room like the Biggest Teacher mentioned to Nelt hit ort to be.

"Hit will be sich a help to the youngun's larning to have lasty water right handy. Nelt lowed he mought even strip himself and scour his hide iffen he got prancy sometime."

The women aimed to talk more about Nelt humoring Sary and his younguns to a water well but right there was where Esquire picked out Hatty to kiss and made such a stir the women broke up the talk to see how the frolic was going. Then the women folks got drawn into the frolic to roast chestnuts for the young folks. They had every grain as much fun roasting chestnuts on Lize's cook room hearth as the younguns had shucking corn and kissing and snatching the hot chestnuts fore they were roasted good.

Folks told Lize how good they pleased themselves at her corn shucking, and Nelt put in to say he were glad the old time gatherings hadn't been left off for larning and he figured he aimed to go to the next basket ball game at the school sence he weren't feared no more that such outland frolics would kill off the old time frolics in the mountain country.

For me the climax of all these simple festival occasions in this mountain community was the performance of a centuries-old folk play belonging to the Christmas season. In 1930 I stayed at the settlement school through the Christmas season and packed boxes for the mountain families from packages sent by our friends outside. To show their appreciation the mountain



folk performed as a surprise gift to me this most charming old folk play.<sup>1</sup> I pass it on to you as Nelt's wife, Sary, told it to Aunt Lizbeth who was not able to go mumming that Christmas time.

Right soon after dark on the day she gave out the pretties the Little Teacher were sitting by the farplace in her house reading in a book. She weren't paying no mind to nothing but the reading on the pages and so she



never took note how folks were gathering about her house. They stepped soft and whispered low till the whole settlement were standing about the Little Teacher's house.

Then folks all bust out a-singing the "Cherry Tree Carol" and they sung hit three times to get hit sung all three different ways different folks knowed hit. They kept on, ever'body singing his best till they sung two more old time song ballets that belong to be sung at Christmas times—"I Saw Three Ships A'Sailing" and "The Holly and the Ivy"—to say off the names.

Whenever they quit singing Nelt knocked on the Little Teacher's front door. She opened the

door and saw all the settlement from the least babies on up. Some of the women with babies went to warm by the Little Teacher's farplace whiles the menfolks fixed a big far outside to warm by and to make light. By the light of the far they acted out a mummers' show for the Little Teacher.

The mountain folks larned the mummers' show from their foreparents. Like way back in the olden country, mountain folks went mumming at Christmas time. Nobody weren't supposed to know who acted out the show, nor where they come from, nor nobody weren't supposed to talk to the folks that done the play acting. Folks could tell right well who the mummers were, but ever'body kept the manners of mumming.

Nelt not being in the main play acting but being jest the presenter to introduce the main play actors and get things started, he stepped out and named what the play actors aimed to do. He said like this to folks, "We air now aiming to give a dumb show for to pleasure the Little Teacher for not going off to the level country to

<sup>1</sup> The text of this play is published in *The Journal of American Folk Lore*, January, 1939. The play is no longer a part of the life of this area because the people who knew the text are now dead. Since it was acted only the one time in many years, the text was not transmitted to the community as a part of their present folk literature.

keep Christmas with her kin. Hit ain't noways perfect the way we act out this here mummers' show, but hit ain't been acted out amongst our settlement for uppard of twenty or thirty year, maybe more. I reckon folks all knows hit air bad luck to talk with the mummers' play actors or guess who they air. Now we aim to start."

Then Nelt got a broom outen the Little Teacher's house and swept off clean a circle for the play actors, saying the whole enduring time, "Room, room, gallons of room." Then he brung the play actors inside the circle one at a time and named to the crowd who ever the play actor were called in the mumming they aimed to do. After he named each one that play actor stepped inside the circle and strutted around hit.

When all the play actors had been named, the play acting started. Father Christmas and Dame Dorothy quarreled over a hare, (rabbit, mountain folks calls hit whenever they ain't play acting). He wanted hit roasted and she wanted hit fried. They fit and he killed her. Old Bet called in Doctor Good and he brung her back to life again, him bragging a heap how smart he were, whiles Pickle Herring held his nag.

The singers were led by a Bessie, that being a man dressed up for a woman with a cow's tail. They urged on the fight, and mourned over Dame Dorothy when she got killed. They help

Old Bet call up the doctor and made like they were happy whenever he brung Dame Dorothy back to life. All the time they weren't doing ary other thing they sang Christmas carols. Pickle Herring were the fool and tormented the folks that watched.

After Dame Dorothy came back to life, Devil Doubt swept all the play actors out of the circle and back into the crowd. He swept the Little Teacher's hearth, too, saying hit weren't lucky to clean ashes out of a hearth on Christmas Day.

Father Christmas asked for a collection then and one at a time folks give Little Devil Doubt their presents for the Little Teacher or went into the Little Teacher's house and laid their presents for her on the hearth iffen they had ruther not put them in Devil Doubt's pan. Ever'body gave whatever they had to give and nobody were shamed for not having fine gifts. They sung the "Mummer's Carol" to quit on.

The Little Teacher were pleased sich a heap she wanted to do something to show folks her thanks. Nelt spoke up for other folks and said, "Read to us outen the Good Book about when the Old Man were borned."

She found the place in the Book and Nelt held his lantern high to give her light to read. Then folks slipped away to their homes to finish keeping Christmas.



From "Golden Gate" by Valenti Angelo. Courtesy Viking Press

## Primary Grade Origins of Later Remedial Cases

*If we are to prevent remedial cases in the upper grades, we must, in the primary grades, fit the work to the children's physical and mental development and their experiential background, and help them to feel the need for new learnings. Mr. Washburne is superintendent of schools at Winnetka, Illinois.*

• EVERY GRADE has its "remedial" problems. Their origins are many—physiological, mental and emotional, home and school. The primary grades have the first contact with children at a more flexible period of development than any subsequent one, and usually primary teachers have the best rapport with parents. Consequently they have a major responsibility in helping children not to become remedial and in mitigating the cases which are already remedial when they enter school.

While the emphasis in this paper will be upon what the primary grades should do to avoid contributing to remedial problems, the principles involved apply equally to all grades. Let us look at the primary grades as they should be and as to an increasing extent they are coming to be.

### • The Teacher and the Schoolroom Environment

First of all, the teacher herself is a happy, secure, mentally and emotionally healthy person. She has interests outside the schoolroom. She lives a life that has

richness of stimulation and contacts. She is a part of the community, not set off to one side by special taboos that differentiate her from other citizens. She plays her part as a citizen with a right to advocate any legally permissible movement and she has a real interest in public affairs. She reads interesting and worth-while books, as well as amusing ones. She has some contact with music or art or the dance, or other cultural phases of life. She has contact with and understanding of nature. She is free to marry without losing her job. She is secure against the machinations of politicians, and knows that as long as she does her work well, her position is secure and an annuity awaits her on retirement.

Above all, she understands little children. She has a background of training in psychology, mental hygiene, and child development, and she has an intuitive sensitivity to children's needs and a warmth of personal interest in them.

The classroom is informal, comfortable, and attractive, the seats are movable, or consist of little chairs grouped about tables. There are flowers and living things in the room—fish or guinea pigs or a setting hen, or other live creatures known to be interesting to children and to stimulate and help satisfy their curiosity in the world around them. The room is colorful and the atmosphere is homey and informal. There are all kinds of things with which to build and paint and model. There is a work bench, either in the classroom or available to it, where the children can hammer and saw. There are orange crates

or large blocks for construction of play houses, engines, boats, a post office, a library, or what not. There is a piano either in the room itself or in a room to which the children have ready access. It is, in short, a children's room, planned to meet children's needs and interests.

The teacher's first job is to know her children, so that each becomes an individual person to her. Any information about them gathered from intelligence tests and readiness tests is provided for her or acquired by her through a testing program of her own. She watches the children's reactions, she watches their interests, she gives them enough freedom so that she can see what each child's pattern of behavior is. Only in this way can she adapt the work to them.

She feels perfectly free to do as little or as much in the way of academic teaching as her understanding of the children indicates to be desirable. She knows that if some children live with her for a year or two years, having happy, satisfying lives, gaining in self-confidence, gaining in experience, gaining in ability to get along with other people, gaining in ability to express themselves, gaining in self-reliance, she will not be criticized by supervisor, principal or superintendent for not teaching all children a given amount of reading, writing or arithmetic. She therefore teaches only such aspects of these three Rs, and such amounts, as the individual child can wholesomely assimilate.

#### • *The Child and the Three R Skills*

What can the primary child wholesomely assimilate? This will depend upon his physical and mental development, upon his experimental background, and upon his sense of need. The degree of the teacher's success in meeting these factors will be to a considerable extent measured by the child's persistent, interested effort.

From the standpoint of physical development we do not have, as yet, very much information as to the factors of readiness. Of course a child whose sight or hearing is impaired will not be ready for a type of instruction that does not take special account of his impairment; but when is a normal youngster ready for academic work in terms of physical development? When can he use his eyes for the fine discriminations involved in reading and paper and pencil work with number, without damage to his eyes? There is a little evidence, but it is not very conclusive, that until a youngster is six or seven years old, close work of this kind is not good for his eyes. There has been also a good deal of feeling, but a lamentable lack of research, to indicate that the fine coordinations demanded by writing in the first grade are an undesirable strain upon young children below the age of six or seven. We are, however, on very insecure foundations in building any positive conclusions as to physical readiness, in the present stage of our knowledge.

In the field of mental development we are a little safer. There have been several experiments competently done which indicate that in the ordinary classroom situation and with the methods ordinarily used in good schools by good teachers the probability of success in reading for a child who has not reached a mental age of six and one-half is too low to justify running the risk of any systematic effort to have the child learn to read. Gates at Columbia has shown that with special individual tutoring children at a lower mental level may be taught successfully. But where experiments are conducted under normal school conditions, it is much safer not to attempt, unless there are strong indications on the part of particular children that they are actually ready, to teach children to read until they have reached a mental age of six years and six months.



When individual intelligence tests are available, they are probably the best gauge that we have, at present, of reading readiness. As between group intelligence tests and regular reading readiness tests, the latter are probably slightly superior. A single group intelligence test does not give enough light on an individual child's development to be very helpful. A child, however, who on two or three different group intelligence tests shows that he has reached a mental level of six and a half may usually, other things being equal, be initiated into reading with safety.

The same is true with number work. The lowest safe mental level for children to attempt systematic learning of even the easy number combinations (sums of 10 or under) is about the same as that for reading. There is no harm in postponement beyond the minimum level at which children can learn systematically. Indeed if the time is used for a rich background of experience, there is convincing evidence that there is considerable gain from such postponement. There is, however, the possibility of definite harm in teaching them earlier.

The harm comes from the sense of failure and the confusion that arise in a child when he is set up against a task which he is expected to accomplish and finds himself unable to meet the expectation. Failure that has no guilt attached to it is part of every child's learning process, such as the failure of a little baby to stand up when he tries, or to take a step, or to walk without falling. For such failure nobody blames the baby; nobody is trying to force him, and he is simply coming up against his own inevitable limitations.

But a failure in school work is attended by a conscious or unconscious attitude of blame on the part of teacher and parents and fellow pupils. The task is set with the clear implication that if a child puts forth effort, he will succeed. He puts forth effort and fails. He is put into a somewhat lower

group, struggles again, again fails, and in spite of the teacher's too obvious attempts to encourage him, he knows that she's disappointed in what he does; he knows that he is not living up to what was expected. If report cards go home, a low grade brings a tut-tut from mother, and the whole atmosphere is one of his having done something wrong, rather than of having been put against an impossible (to him) problem. We have many cases of remedial readers all through the grades, whose difficulties can be traced directly to an emotional reaction set up by early failure, which in turn can be traced to the attempt to teach the child before he was ready.

Exactly the same thing is true with arithmetic. A child finds a task too hard; he feels himself to be inadequate; he responds by disliking arithmetic; the dislike continues long after the necessary maturity has been reached for a successful attack on his problem and inhibits normal growth in arithmetic ability.

It is not so easy to demonstrate the same problem in regard to writing. It seems likely, however, that insofar as emphasis is put upon quality of writing, failure to achieve this quality either through poor physical co-ordination or through inadequate mental development may be attended by emotional maladjustment.

An exceedingly important phase of readiness is background of experience. For reading, this involves adequate language development. A child from an ordinarily good English-speaking home has, by the time he enters school, a vocabulary of between two and three thousand words, and linguistically, therefore, is ready for reading. If he comes from a foreign language background or a home where there is little expression and little opportunity for him to express himself, there may be a real lack of vocabulary and freedom of oral expression. If a child's language is adequate, and if the things he reads are closely related to

his own experience, the teacher does not need to worry so much about experiential background for reading as she does for the arithmetic work. Modern primary teachers build their early reading instruction upon the actual experiences of the children, and therefore solve this problem.

With arithmetic, on the other hand, the child often comes to school with a very inadequate notion of number and quantity. To teach a child to add 4 and 5 before he has a real feeling for what 4 means and what 5 means and what 9 means, is to teach him so much nonsense. Suppose, just for an experiment, you try to memorize the following thirteen syllables: shimlandy nowitchy wawgon tonga shinga hong. Now try to memorize the following thirteen syllables: Both New York and San Francisco are having fairs this year. The first one is difficult to memorize, and after you have memorized it, it's very easy to forget. The second one is exceedingly easy to memorize and, with one or two reviews spaced out, will stick indefinitely. Why? One is meaningful and the parts are all associated with each other. The other is meaningless and the parts bear only a rhythmic relationship to each other.

To you or me or any other person with an experience in numbers, 4 has a wealth of meaning. We can think of 4 apples or 4 days or 4 minutes or 4 people without the slightest mental effort. We know that it is one more than three; we know that it's one less than five; we know that it contains two 2's; we know that it is half of eight, and so on almost indefinitely. The same is true with 5 and with 9. But that wealth of associations and meanings is almost entirely lacking for many a first grader. It has to be built up through experience. Once it is built up, the fact that 4 and 5 are 9 becomes so obvious that it is as easy to learn as was the second sentence given above. Until it has meaning based upon experience, it is as difficult to

learn and as easy to forget as was shimlandy nowitchy wawgon tonga shinga hong.

Before a child undertakes any systematic work in arithmetic, therefore, he should have had a great variety of experiences in handling the numbers that he is going to study, handling them in connection with real things—pennies and blocks, bottles of milk and dolls, steps and people and desks, and so on. Such experiences should be given to all primary children until the teacher is convinced that the numbers that she wants to teach them systematically are full of meaning and association.

One reason children have so much difficulty with multiplication facts — they aren't really well learned as a rule until children are ten or eleven years old mentally — is that they involve products which don't have meaning, and the process of multiplication itself has not been built up in such a way as to give meaning. Products like 54, 56, 63, do not tie in with children's experiences. There are not very many things that they count that run so high. They don't usually deal with money in such amounts. They haven't played with the numbers enough to see what their component parts are. Our decimal system itself which automatically splits 54 into 5 ten's and a 4 hides the fact that it is made up of 6 9's, or 9 6's, or 3 18's, or 2 27's. The multiplication facts, therefore, have become mere nonsense syllables to children, rather than meaningful and obvious types of experience.

Introducing arithmetic sooner than the children's experiential background and mental development indicate are advisable, results in a confusion as well as a dislike of arithmetic. Instead of arithmetic being a solid ground work on which one can build, instead of its giving one the security that good substantial figures give us who know the meaning of those figures, the child wanders helplessly around amid a

maze of separate, meaningless, half-memories, trying to find the particular one that will satisfy the teacher. Then we say that he needs remedial help!

- *Readiness for New Learnings*

The primary teacher, then, will, in the light of the child's physical and mental development and in the light of his experiential background, give him the work for which he is thoroughly ready. She will, however, recognize that he is ready for a lot of things at the same time—not just academic things, but physical activity, singing, painting, building, playing with other children, and that, however ready he be developed mentally and experientially, he may be quite unconscious of a need for the things she wants him to learn. She must, therefore, introduce new learning by setting the stage so that the child will recognize his need.

Children are eager to learn those things for which they are ready and for which they feel a need. That eagerness manifests itself in keen and lasting interest and in the sincere effort that grows only out of interest. When a child is uninterested, when he is lackadaisical, lazy, or lacks concentration, we may be sure that somehow we are failing to meet him on his own ground. We are trying to teach him a thing before he is ready for it, or we are trying to teach

him by a method that fails to make the material meaningful to him and fails to help him to realize that he actually needs it in his own life.

Of course there may be a physiological reason for his difficulty—he may not be going to bed early enough; he may be undernourished; he may be sick. Even so, he obviously is not ready for what we are trying to teach him, for readiness must include physical well-being as well as physiological development. It must include, too, an item which I have not mentioned specifically—emotional well-being. A child who is very much upset emotionally as a result of a home situation, as a result of trouble between his mother and father, or different handling by his mother and father, or by being pushed at home, or by being pampered, or by jealousy of a younger brother, or by any of the other factors that are known to disturb young children, is not emotionally ready to learn some of the things we would like to teach him. For such children a mental hygiene approach that analyzes the cause of the emotional upset is necessary. It is only in this way that we can really meet the problem of remedial work, and that problem solves itself when the teacher understands each individual child with whom she is working and adapts curriculum and method to his physical and mental development, his experience, and his felt needs.

## *N. A. N. E. Conference*

The Eighth Biennial Conference of the National Association for Nursery Education will be held in New York City, October 25-28, 1939, at the Hotel Pennsylvania. The conference theme, "Nursery Education Today and Tomorrow", and the program will interest workers in all organized groups concerned with the welfare of young children.

Preliminary programs will be mailed in September to all N. A. N. E. members or may be had on request by writing to Emma Johnson, Temple University, Philadelphia, chairman of the program committee.

# The Calendar in Books

Teachers old and new to festival making will find this bibliography valuable as a guide both for their own and their children's reading. See Miss Ramsey's article pages 5-13.

"The true spirit of a festival day" is rare in literature and, for the most part, treatment of the calendar in books has a greater richness in the tales and verse from traditional sources than it has in modern literature. From the varied literary materials with which children have made many seasonal associations and in which they have discovered themes and ideas for festivals, this selection has grown. In using the suggestions presented here, teachers will find that an understanding of the calendar and satisfaction in festival experiences grow most surely through a return to the books with which seasonal associations are well established.

In the section for children, the grouping of materials according to levels of maturity is based upon observation of children's responses. The many cross-references indicate how important it is to renew associations with familiar and favorite literature.

In the section for teachers, the selection of materials includes references necessary for a study of the calendar and, in addition, selected titles from books for older boys and girls that have proved interesting in relation to festival making.

## • Books for Children FOR FIVE-YEAR-OLDS

### The Feasts of the Harvests

Caldecott, Randolph. *Hey Diddle Diddle*. N. Y.: Warne, n.d. Illustrated by author.

Caldecott, Randolph. *Baby Bunting*. N. Y.: Warne, n.d.

Jacobs, Joseph (comp.) "The Cat and the Mouse." In *English Fairy Tales*. N. Y.: Putnam, n. d. Also in *Stories and Verse*. Compiled by Mary L. Morse. "Childhood, The Beginning Years and Beyond." Vol. IV. Boston: Houghton, 1937.

Jacobs, Joseph (comp.) "Scrapefoot." In *More English Fairy Tales*. N. Y.: Putnam, n.d. Also in *Stories and Verse*. Compiled by Mary L. Morse. "Childhood, The Beginning Years and Beyond." Vol. IV. Boston: Houghton, 1937.

La Rue, Mabel. "The Jack-O'Lantern." In *Told*

*Under the Blue Umbrella*. N. Y.: Macmillan, 1933.

Nursery Rhymes (See "The Calendar")

Rowley, Frances. "Lost in the Leaves." In *Told Under the Blue Umbrella*. N. Y.: Macmillan, 1933.

Tudor, Tasha. *Pumpkin Moonshine*. N. Y.: Oxford, 1938. Illustrated by author.

Note: A really excellent Thanksgiving story for young children does not exist. Their experience comes most naturally through the celebration itself.

### The Christmas Season

"The First Christmas," as told by Luke and Matthew. In *Told Under the Green Umbrella*. N. Y.: Macmillan, 1930. Also in *Stories and Verse*. Compiled by Mary L. Morse. "Childhood, The Beginning Years and Beyond." Vol. IV. Boston: Houghton, 1937.

"The Little Blue Dishes." In *Told Under the Blue Umbrella*. N. Y.: Macmillan, 1933. Also in *Stories and Verse*. Compiled by Mary L. Morse. "Childhood, The Beginning Years and Beyond." Vol. IV. Boston: Houghton, 1937.

Nursery Rhymes (See "The Calendar")

Petersham, Maud and Miska. (illus.) *The Christ Child*, as told by Matthew and Luke. N. Y.: Doubleday, 1931.

Roberts, Elizabeth Madox. "Christmas Morning." In *Under the Tree*. N. Y.: Viking, 1930. Also in *Sung Under the Silver Umbrella*. N. Y.: Macmillan, 1935. Illustrated by F. D. Bedford.

Wiggin, K. D. and Smith, N. A. (eds.) "Wee Robin's Yule-song." In *Tales of Laughter*. N. Y.: Doubleday, 1926. Also, under the title, "Wee Robin's Christmas Day," in *Stories and Verse*. Compiled by Mary L. Morse. "Childhood, The Beginning Years and Beyond." Vol. IV. Boston: Houghton, 1937.

### The Spring Season

Anderson, Marjorie. "Little Sheep One, Two, Three." In *Told Under the Blue Umbrella*. N. Y.: Macmillan, 1933. Also in *Stories and Verse*. Compiled by Mary L. Morse. "Childhood, The Beginning Years and Beyond." Vol. IV. Boston: Houghton, 1937.

Brooke, L. Leslie. *The Golden Goose Book*. N. Y.: Warne, n.d.

Brooke, L. Leslie. *Johnny Crow's Garden*. N. Y.: Warne, n.d.

Brooke, L. Leslie. *Johnny Crow's New Garden*. N. Y.: Warne, 1935.

Brooke, L. Leslie. *Ring o' Roses*. N. Y.: Warne, n.d.

Caldecott, Randolph. (il.) *Ride a Cock Horse*. N. Y.: Warne, n.d.

Caldecott, Randolph. *Sing a Song of Sixpence*. N. Y.: Warne, n.d.

Dasent, George. (tr.) "The Three Billy Goats Gruff." In *Tales from the Norse*. N. Y.: Nelson,



1933. Also in *Told Under the Green Umbrella*. N. Y.: Macmillan, 1930.

Jacobs, Joseph. (comp.) "The Story of Three Little Pigs." In *English Fairy Tales*. N. Y.: Putnam, n.d. Also in *Told Under the Green Umbrella*. N. Y.: Macmillan, 1930.

Nursery Rhymes (See "The Calendar")

Potter, Beatrix. *The Tale of Peter Rabbit*. N. Y.: Warne, n.d. Illustrated by author.

#### The Calendar

Field, Rachel. *A Little Book of Days*. N. Y.: Doubleday, 1927. Illustrated by author.

Hader, Berta and Elmer. *The Farmer in the Dell*. N. Y.: Macmillan, 1931. Illustrated by author.

Sewell, Helen. *Blue Barns*. N. Y.: Macmillan, 1933.

*Nursery Rhymes* offer amazing possibilities for rich seasonal associations with the arts. The current practice of using only first and second stanzas of a limited selection of the traditional rhymes is to deprive children of their rightful literary heritage. If nursery rhymes are properly presented, they hold the interest of children over a long period of time. For example, "The first day of Christmas" is really a poem, and it is enjoyed by twelve-year-olds. Teachers need to be familiar with the authentic texts of nursery rhymes as recorded in this collection:

Walter, L. Edna. (comp.) *Mother Goose's Nursery Rhymes*. N. Y.: Macmillan, 1924. Illustrated by Charles Folkard.

#### The Feasts of the Harvests

"A Was An Apple Pie"; "As I Was Going to Market"; "As Soft As Silk, As White As Milk"; "Blow, Wind, Blow!"; "Bye, Baby Bunting"; "Good October"; "Here's a Health to the Barley Mow"; "Hark, Hark, the Dogs Do Bark"; "Harvest Home"; "Hempseed I Set"; "Here's a Health to our Master"; "Hey Diddle Diddle!"; "I Had a Little Nut-tree"; "I See the Moon and the Moon Sees Me"; "I Sow, I Sow"; "If Wishes Were Horses"; "Jack and Jill"; "My Lady Wind"; "November Takes Flail"; "Purple, Yellow, Red, and Green"; "September, Blow Soft"; "The Man in the Moon Came Tumbling Down"; "The Miller He Grinds His Corn"; "There Was An Old Woman Who Rode On a Broom"; "There Were Three Jovial Huntsmen"; "Thirty Days Hath September"; "When the Wind Is In the East".

#### The Christmas Season

"Bounce, Buckram, Velvet's Dear"; "Christmas Comes But Once a Year"; "Dame, Get Up and Bake Your Pies"; "God Bless the Master of This House"; "I Saw a Ship A-sailing"; "I Saw Three Ships Come Sailing By"; "I Wish You a Merry Christmas"; "Little Jack Horner"; "Lives in Winter"; "Old King Cole Was a Merry Old Soul"; "On Christmas Eve I Turned the Spit"; "Round the House and Round the House"; "The First Day of Christmas"; "The Lion and the Unicorn Were Fighting For the Crown"; "The North Wind Doth Blow"; "Wassail, Wassail to Our Town"; "We Drink to Thee and Thy White Horn".

#### The Spring Season

"A Cold May and a Windy"; "A Frog He Would A-wooing Go"; "A Swarm of Bees in May"; "Calm Weather in June"; "Cock-a-doodle-doo!"; "Daffy-down-dilly"; "Gay Go Up and Gay Go Down"; "Green Cheese, Yellow Laces"; "He That Goes to Sow His Wheat in May"; "Here's Two or Three

Jolly Boys All of One Mind"; "Hot-cross Buns!"; "Hush-a-by, Baby, On the Tree-tops"; "In Marble Walls As White As Milk"; "March Winds and April Showers"; "March Will Search"; "Merry Are the Bells"; "One Misty, Moisty Morning"; "Rainbow"; "Ring-a-ring-a-roses"; "Rise Up, Fair Maidens"; "See-saw, Scaradown"; "Sing a Song of Sixpence"; "The House That Jack Built"; "The Merry Bells of London"; "The Queen of Hearts"; "The 29th of May is Oakapple Day".

#### FOR SIX-YEAR-OLDS

##### The Feasts of the Harvests

Bradford, Ruth. "Thanksgiving Contentment." In *Stories and Verse*. Compiled by Mary L. Morse. "Childhood, The Beginning Years and Beyond." Vol. IV. Boston: Houghton, 1937.

Brock, Emma L. *To Market! To Market!* N. Y.: Knopf, 1930. Illustrated by author.

Brown, Margaret Wise. "The Fierce Yellow Pumpkin." In *The Fish With the Deep Sea Smile*, N. Y.: Dutton, 1938. Illustrated by Roberta Rauch.

Carrick, Valery. "The Fox Who Asked for a Night's Lodging." In *Picture Folk-Tales*. N. Y.: Stokes, 1926. Illustrated by author.

Carrick, Valery. "The Peasant and the Bear" and "The Straw Ox." In *More Russian Picture Tales*. N. Y.: Stokes, 1920. Illustrated by author.

Gag, Wanda. *The Funny Thing*. N. Y.: Coward-McCann, 1929.

Gag, Wanda. *Millions of Cats*. N. Y.: Coward-McCann, 1928.

Jacobs, Joseph. (comp.) "Teeny-Tiny." In *English Fairy Tales*. N. Y.: Putnam, n.d.

Lindsay, Vachel. "The Mysterious Cat." In *Johnny Appleseed and Other Poems*. N. Y.: Macmillan, 1928.

Lindsay, Vachel. "The Potatoes' Dance." In *Johnny Appleseed and Other Poems*. N. Y.: Macmillan, 1928. Also in *Sung Under the Silver Umbrella*. N. Y.: Macmillan, 1935.

Nursery Rhymes (See For Five-Year-Olds, "The Calendar.")

##### The Christmas Season

Bianco, Margery. *The Velveteen Rabbit*. N. Y.: Doran, n.d.

Howard, Winifred. "The Squirrels' Christmas." In *Out of the Everywhere*. N. Y.: Oxford, 1929. Illustrated by Elizabeth Montgomery.

Lofting, Hugh. "Christmas Dough." In *Porridge Poetry*. N. Y.: Stokes, 1924. Illustrated by author.

Maury, Jean W. (comp.) *A First Bible*. N. Y.: Oxford, 1934. Illustrated by Helen Sewell.

See For Five-Year-Olds, "The Christmas Season."

##### The Spring Season

Brock, Emma L. *Little Fat Gretchen*. N. Y.: Knopf, 1934. Illustrated by author.

Brock, Emma L. *The Runaway Sardine*. N. Y.: Knopf, 1929. Illustrated by author.

Caldecott, Randolph. *The Farmer's Boy*. N. Y.: Warne, n.d. Illustrated by author.

Caldecott, Randolph. *The House That Jack Built*. N. Y.: Warne, n.d.

Caldecott, Randolph. *Sing a Song of Sixpence*. N. Y.: Warne, n.d.

Crane, Walter. *Baby's Bouquet*. N. Y.: Warne, n.d.

Crane, Walter. *Baby's Opera*. N. Y.: Warne, n.d.  
 Gág, Wanda. *The ABC Bunny*. N. Y.: Coward-McCann, 1933. Illustrated by author.  
 Jacobs, Joseph. (comp.) "Henny Penny." In *English Fairy Tales*. N. Y.: Putnam, n.d.  
 Nursery Rhymes (See For Five-Year-Olds, "The Calendar.")  
 Shedlock, Marie. "The Hare That Ran Away." In *Eastern Stories and Legends*. N. Y.: Dutton, 1920.

#### The Calendar

Fish, Helen Dean. (ed.) *The Four & Twenty Blackbirds*. N.Y.: Stokes, 1937 (il. by Lawson.)  
 (See also For Five-Year-Olds, "The Calendar.")

#### FOR SEVEN-YEAR-OLDS

##### The Feasts of the Harvests

Caldecott, Randolph. *Three Jovial Huntsmen*. N. Y.: Warne, n.d. Illustrated by author.  
 Credle, Ellis. *Down, Down the Mountain*. N. Y.: Nelson, 1934. Illustrated by author.  
 Dasent, George. (tr.) "The Lad Who Went to the North Wind." In *Tales from the Norse*. N. Y.: Nelson, n.d. Also in *Stories and Verse*. Compiled by Mary L. Morse. "Childhood, The Beginning Years and Beyond." Vol. IV. Boston: Houghton, 1937.  
 Jacobs, Joseph. (comp.) "The Three Wishes." In *More English Fairy Tales*. N. Y.: Putnam, n.d.  
 Jacobs, Joseph. (comp.) "Tom Tit Tot." In *English Fairy Tales*. N. Y.: Putnam, n.d.  
 Nursery Rhymes (See For Five-Year-Olds, "The Calendar.")  
 Potter, Miriam Clark. "Mr. Goat's Thanksgiving." In *Captain Sandman*. N. Y.: Dutton, 1926.

##### The Christmas Season

Brown, Frances Anne. "A Happy Christmas Tree." In *Told Under the Magic Umbrella*. N. Y.: Macmillan, 1939.  
 Brown, Margaret Wise. "Christmas Eve." In *The Fish With the Deep Sea Smile*. N. Y.: Dutton, 1938. Illustrated by Roberta Rauch.  
 Hodgkins, M. D. H. (ed.) "The Magic Pot." In *The Atlantic Treasury of Childhood Stories*. Boston: Little, 1924. Also under the title, "The Wonderful Pot." In *Told Under the Green Umbrella*. N. Y.: Macmillan, 1930.  
 Lathrop, Dorothy. *Animals of the Bible*. N. Y.: Stokes, 1937. Illustrated by author.  
 Milne, A. A. "King John's Christmas." In *Now We Are Six*. N. Y.: Dutton, 1927.  
 Nursery Rhymes (See for Five-Year-Olds, "The Calendar.")  
 See also For Five- and Six-Year-Olds, "The Christmas Season."

##### The Spring Season

Caldecott, Randolph. *Come, Lasses and Lads*. N. Y.: Warne, n.d. Illustrated by author.  
 Caldecott, Randolph. *A Frog He Would A-Wooing Go*. N. Y.: Warne, n. d.  
 Clark, Margery. (pseud.) *The Poppy Seed Cakes*. N. Y.: Doubleday, 1924. Illustrated by Maud and Miska Petersham.  
 d'Aulaire, Ingri and Edgar Parin. "Doll in the Grass." In *East of the Sun and West of the Moon*. N. Y.: Viking, 1938.  
 Ets, Marie Hall. *Mister Penny*. N. Y.: Viking, 1935. Illustrated by author.

Greenaway, Kate. *Marigold Garden*. N. Y.: Warne, n.d. Illustrated by author.  
 Greenaway, Kate. *Under the Window*. N. Y.: Warne, n.d. Illustrated by author.  
 Lefevre, Félicité. *The Little Grey Goose*. Philadelphia: Macrae, 1925. Illustrated by J. Derrick.  
 Lenski, Lois. "Gooseberry Garden." In *Told Under the Magic Umbrella*. N. Y.: Macmillan, 1939.  
 Nursery Rhymes (See For Five-Year-Olds, "The Calendar.")

#### The Calendar

Barney, Maginel Wright. (comp.) *Weather Signs and Rhymes*. N. Y.: Knopf, 1931.  
 Bragdon, Lillian J. *Tell Me the Time, Please*. N. Y.: Stokes, 1936. Illustrated by F. and M. Phares.

#### FOR EIGHT-YEAR-OLDS

##### The Feasts of the Harvests

Baker, Margaret. *Black Cats and the Tinker's Wife*. N. Y.: Duffield, 1923. Illustrated by M. Baker.  
 d'Aulaire, Ingri and Edgar Parin. "Cinderlad and the Troll," "Gudbrand on the Hillside," and "The Three Aunts." In *East of the Sun and West of the Moon*. N. Y.: Viking, 1938.  
 Du Bois, William Pene. *Elisabeth, the Cow Ghost*. N. Y.: Nelson, 1936. Illustrated by author.  
 Field, Rachel. *Polly Patchwork*. N. Y.: Doubleday, 1928. Illustrated by author.  
 Gág, Wanda. "Hansel and Gretel." In *Tales From Grimm*. N. Y.: Coward-McCann, 1936.  
 Harper, Wilhelmina. (comp.) "The Woodman and the Goblins." In *Ghosts and Goblins*. N. Y.: Dutton, 1936.  
 Jacobs, Joseph. (comp.) "The Hobyahs." In *More English Fairy Tales*. N. Y.: Putnam, n.d.  
 Sandburg, Carl. "How the Animals Lost Their Tails and Got Them Back," "How to Tell Corn Fairies When You See 'Em," and "The Huckabuck Family and How They Raised Pop Corn in Nebraska and Dirt and Came Back." In *Rootabaga Stories*. N. Y.: Harcourt, 1922.

##### The Christmas Season

d'Aulaire, Ingri and Edgar Parin. "The Quern That Stands and Grinds at the Bottom of the Sea." In *East of the Sun and West of the Moon*. N. Y.: Viking, 1938. Illustrated by authors.  
 Field, Rachel. *The Bird Began to Sing*. N. Y.: Morrow, 1932. Illustrated by Ilse Bischoff.  
 "Fulfilled." In *Told Under the Green Umbrella*. N. Y.: Macmillan, 1930.  
 Grishina-Givago, N. G. *The Magic Squirrel*. N. Y.: Stokes, 1934. Illustrated by author.  
 Hart, Johan. "The Story of St. Nicholas." In *Picture Tales from Holland*. N. Y.: Stokes, 1935.  
 Lathrop, Dorothy. *Who Goes There?* N. Y.: Macmillan, 1935. Illustrated by author.  
 Potter, Beatrix. *The Tailor of Gloucester*. N. Y.: Warne, 1903. Illustrated by author.  
 Smith, Susan. *The Christmas Tree in the Woods*. N. Y.: Minton, 1932. Illustrated by H. Sewell.

##### Saint Valentine's Day

Caldecott, Randolph. *The Queen of Hearts*. N. Y.: Warne, n.d. Illustrated by author.  
 Dickens, Charles. *The Magic Fishbone*. N. Y.: Warne, 1922. Illustrated by J. D. Bedford.  
 Gerson, Virginia. *The Happy Heart Family*. N. Y.: Duffield, 1907. Illustrated by author.

Moore, Anne Carroll. "The Responsibility of the Valentine Family." In *The Three Owls*, First Book. N. Y.: Macmillan, 1925.

*Note:* The celebration of this holiday scarcely exists in children's literature except for an association here and there in a variety of books. In fact there is just one valentine story of any importance. The books that have served best in helping to add to the gayety of fun with valentines are listed here because they have been enjoyed greatly at this age level.

### The Spring Season

Bennett, Richard. *Shawneen and the Gander*. N. Y.: Doubleday, 1937. Illustrated by author.

Beskow, Elsa. *Aunt Green, Aunt Brown and Aunt Lavender*. N. Y.: Harper, 1928.

Field, Rachel. *Pocket-Handkerchief Park*. N. Y.: Doubleday, 1929. Illustrated by author.

Gág, Wanda. "Snow White and Rose Red." In *Tales from Grimm*. N. Y.: Coward-McCann, 1936. Illustrated by author.

Leighton, Clare. *The Musical Box*. N. Y.: Longmans, 1932. Text only in *Told Under the Magic Umbrella*. N. Y.: Macmillan, 1939.

Sandburg, Carl. "The Wedding Procession of the Rag Doll and the Broom Handle and Who Was It." In *Rootabaga Stories*. N. Y.: Harcourt, 1922.

Thorne-Thomsen, Gudrun. "The Sleeping Beauty." In *Told Under the Green Umbrella*. N. Y.: Macmillan, 1930. Also in *Stories and Verse*. Compiled by Mary L. Morse. "Childhood, The Beginning Years and Beyond." Vol. IV. Boston: Houghton, 1937.

"The Twelve Dancing Princesses." In *Grimm's Fairy Tales*. N. Y.: Stackpole, 1937.

### The Calendar

Beebe, Catherine. *Just Around the Corner*. N. Y.: Oxford, 1939. Illustrated by R. Beebe.

See also For Six- and Seven-Year-Olds, "The Calendar."

### • Books for Teachers

#### Concerning the Calendar and Popular Customs

Apperson, G. L. *English Proverbs and Proverbial Phrases*. N. Y.: Dutton, 1929.

Auld, W. M. *Christmas Traditions*. N. Y.: Macmillan, 1931.

Bett, Henry. *The Games of Children: Their Origin and History*. London: Methuen, 1929.

Bett, Henry. *Nursery Rhymes and Tales; Their Origin and History*. N. Y.: Holt, 1924.

Brand, John. *Observations on the Popular Antiquities in Great Britain*. 3 v. London: Bell, 1873.

Burlin, Natalie Curtis. (ed.) *The Indians' Book*. N. Y.: Harper, 1907.

Campbell, R. J. *The Story of Christmas*. N. Y.: Macmillan, 1934.

*The Catholic Encyclopedia*. V. 3. pp. 158-69.

Chambers, Robert. (ed.) *The Book of Days*. 2 v. Philadelphia: Lippincott, n.d.

Cheney, Sheldon. *The Theatre*. N. Y.: Longmans, 1929.

Douglas, G. W. *The American Book of Days*. N. Y.: Wilson, 1937.

Earle, Alice Morse. *Child Life in Colonial Days*. N. Y.: Macmillan, 1899.

Earle, Alice Morse. *Home Life in Colonial Days*. N. Y.: Macmillan, 1898.

Eichler, Lillian. *The Customs of Mankind*. N. Y.: Garden City, 1937.

Frazer, James G. *The Golden Bough*. 12 v. N. Y.: Macmillan, 1935.

Frazer, James G. *The Golden Bough*. 1 v. N. Y.: Macmillan, 1922.

Harrison, Jane. *Ancient Art and Ritual*. N. Y.: Holt, 1913.

Hazeltine, M. E. (comp.) *Anniversaries and Holidays*. Chicago: American Library Association, 1928.

*The Jewish Encyclopedia*. V. 3. pp. 398-510.

Kellett, E. E. *The Story of Myths*. N. Y.: Harcourt, 1927.

McKnight, George H. *St. Nicholas*. N. Y.: Putnam, 1917.

Newell, W. W. *Games and Songs of American Children*. N.Y.: Harper, 1903.

*The Pageant of America*. New Haven: Yale University, n.d.

Schauffler, R. H. (ed.) *Our American Holidays*. 13 v. N. Y.: Dodd, 1907-1930.

Thomas, W. I. *Source Book for Social Origins*. Boston: Badger, n.d.

Walsh, William S. *A Handy Book of Curious Information*. Philadelphia: Lippincott, 1913.

Wertenbaker, J. T. *A History of American Life*. 4 v. N. Y.: Macmillan, 1927.

World Almanac. N. Y.: World Telegram, 1868 to date.

#### Concerning Festivals and the Arts in Education

Bianco, Margery. "Easter Rabbits and Others," and "May Day." In *The Three Owls*, Second Book. N. Y.: Coward-McCann, 1928.

Bristol, Ruth. "Thanksgiving—the Making of a Festival." *Childhood Education*, November, 1934, 11: 68-70.

Chubb, Percival. *Festivals and Plays in Schools and Elsewhere*. N. Y.: Harper, 1912.

Cook, H. Caldwell. *The Play Way*. N. Y.: Stokes, 1917.

Latham, A. J. "The Making of a Festival." *Teachers College Record*, May, 1915.

Progressive Education Association. *Creative Expression*. N. Y.: Day, 1932.

#### Manners and Customs in Books for Older Boys and Girls and Useful to Teachers

Bailey, Carolyn Sherwin. *Children of the Handicrafts*. N. Y.: Viking, 1935.

Bailey, Carolyn Sherwin. *Tops and Whistles*. N. Y.: Viking, 1937. Illustrated by G. Paull.

Benét, Rosemary and Benét, Stephen. *A Book of Americans*. N. Y.: Farrar, 1933.

Coatsworth, Elizabeth. *The Sun's Diary*. N. Y.: Macmillan, 1929. Illustrated by F. McIntosh.

Curtis, M. I. *England of Song and Story*. N. Y.: Allyn, 1931.

Daglish, Alice and Rhys, Ernest. (eds.) *A Christmas Holiday Book*. N. Y.: Dutton, 1934.

Dalglish, Alice. (comp.) *Christmas*. N. Y.: Scribner, 1934. Illustrated by H. Woodward.

Dodge, Mary Mapes. "The Festival of St. Nicholas." In *Hans Brinker*. N. Y.: Harper, 1924.

Eaton, Jeanette. *Leader by Destiny*. N. Y.: Harcourt, 1938. Illustrated by J. M. Rose.

Enright, Elizabeth. *Thimble Summer*. N. Y.: Farrar, 1938. Illustrated by author.

- Ewing, Juliana H. *Three Christmas Trees*. N. Y.: Macmillan, 1930. Illustrated by P. Bianco.
- Farjeon, Eleanor. *Martin Pippin in the Apple Orchard*. N. Y.: Stokes, 1922.
- Farjeon, Eleanor. *The Tale of Tom Tiddler*. N. Y.: Stokes, 1930.
- Farjeon, Eleanor. *Ten Saints*. N. Y.: Oxford, 1936.
- Fish, Helen Dean. (comp.) *The Children's Almanac of Books and Holidays*. N. Y.: Stokes, 1938.
- Irving, Washington. *Knickerbocker's History of New York*. N. Y.: Doubleday, 1928.
- Irving, Washington. *Old Christmas*. N. Y.: Macmillan, 1876. Illustrated by R. Caldecott.
- Kipling, Rudyard. *Puck of Pook's Hill*. N. Y.: Doubleday, 1906.
- Kipling, Rudyard. *Rewards and Fairies*. N. Y.: Doubleday, 1911.
- Lagerlöf, Selma. *Christ Legends*. N. Y.: Holt, n.d.
- Langdon, William Chauncey. *Everyday Things in American Life, 1607-1776*. N. Y.: Scribner, 1938.
- Meigs, Cornelia. *Master Simon's Garden*. N. Y.: Macmillan, 1916.
- Moore, Anne Carroll. *Nicholas*. N. Y.: Putnam, 1924. Illustrated by J. Van Everen.
- Parton, Ethel. *Vinny Applegay*. N. Y.: Viking, 1937. Illustrated by Margaret Platt.
- Potter, Beatrix. *The Fairy Caravan*. N. Y.: McKay, 1929. Illustrated by author.
- Quennell, Marjorie and C. H. B. *A History of Everyday Things in England from 1066-1799*. N. Y.: Scribner, 1922.
- Quennell, Marjorie and C. H. B. *A History of Everyday Things in England: The Rise of Industrialism, 1733 to 1851*. N. Y.: Scribner, 1934.
- Salomon, J. H. *The Book of Indian Crafts and Indian Lore*. N. Y.: Harper, 1928.
- Sandburg, Carl. *Abe Lincoln Grows Up*. N. Y.: Harcourt, 1928. Illustrated by J. Daugharty.
- Sawyer, Ruth. *Roller Skates*. N. Y.: Viking, 1936.
- Sawyer, Ruth. *Tono Antonio*. N. Y.: Viking, 1934.
- Seredy, Kate. *The Good Master*. N. Y.: Viking, 1935. Illustrated by author.
- Shannon, Monica. *Dobry*. N. Y.: Viking, 1934.
- Stevens, F. L. *Through Merrie England*. N. Y.: Warne, 1928. Illustrated by F. D. Bedford.

## The A. C. E. Convention

Milwaukee, Wisconsin, will be the hostess city to the Forty-seventh Annual Convention of the Association for Childhood Education, from April 29 to May 3, 1940. The Hotel Schroeder will be convention headquarters and local arrangements are under the direction of Dora M. von Briesen.

"Broadening Educational Opportunities in Your School" is the convention theme around which the study classes, studio groups, and general session programs and discussions will be planned. As usual at an A. C. E. convention, there will be opportunities for school visiting, informal conferences with officers, and luncheons and dinners of special groups.

Edna Dean Baker, president of the National College of Education, Evanston, Illinois, will direct the work of the study classes and the studio groups. We hope to announce at an early date the leaders of these groups and convention speakers and participants. Watch CHILDHOOD EDUCATION for monthly reports on the progress of convention plans.

From Miss von Briesen, general chairman for the convention, and from Mr. Potter, superintendent of schools, at Milwaukee, come these two invitations to members and friends of the A. C. E.:

"April 29-May 3. Keep these dates well in mind for we hope it will be our pleasure to greet you in Milwaukee at that time. Already plans are being made for your coming. We shall be happy to have you. Remember, April 29-May 3, at Milwaukee."—*Dora von Briesen*.

"We all of us here in Milwaukee extend the hand of friendly welcome to the first friends of the youngest children. We are looking forward to your joyful foregathering in our city next spring. We are confident that the week will be for us a great pleasure and privilege. We hope that the opportunity for us to learn from you may at the same time permit you to see among our little ones the happy ways of earliest childhood. We would learn from you the wisdom of those who would safely lead them, for we know you to be of the goodly company of whom it is written: "And a little child shall lead them."—*Milton C. Potter*.



# Book...

## REVIEWS

Editor, ALICE TEMPLE

ACTIVATED CURRICULUM. By A. Gordon Melvin. New York: The John Day Company, 1939. Pp. 214. \$2.40.

Mr. Melvin presents a new point of view about the nature of the school curriculum and makes a fresh approach to the organization of the school, the technique of curriculum construction, and the organization of knowledge.

To begin with, he defends the use of a new term, "activated", as meaning something more vital than the activity school. About the latter he says, (There are) "Too many schools where activity is plentiful but learning is scarce. . . . It is the world about him (the child) that we have failed to understand. . . . Men and the world are alive. So must be our new curriculum. Teachers who talk of activity curriculums have taken the first step. . . . They assume . . . that there must be goals, but since activities are fashionable they parade activities and bootleg goals." The activated curriculum surveys the activities of the world in order to discover worthy goals in terms of conduct.

Such a curriculum bids farewell to "subjects". Knowledge must be organized in terms of the modes of activities of earth beings (natural phenomena), plant beings, animal beings, and human beings, the unified beginning point of all knowledge of the universe being the science of energetics. Much new knowledge remains to be discovered and organized for such a curriculum. The school arts and skills should find a functional place as necessary parts in this new approach to knowledge and conduct.

New organizations of the school are proposed to take the place of the old age-grade divisions. Mr. Melvin makes a case for mixed age groups within limited ages similar to those found in family life; schools for small children (3-6), schools for children (7-12), schools for youth (13-18), schools for young men and women, and schools for adults.

There follow suggestions for and illustrations of curriculums built for such schools on the basis of these new concepts of functional goals, activated content, and natural school organization.

The reader cannot fail to be stimulated by

this fresh approach to the problems of school curriculums which are vexing many educators today. There are suggestions here for sweeping reform. So different are the proposals from actual practice, however, that only a demonstration of these theories by someone convinced of their validity will influence schools. This reviewer would be interested intensely in such a demonstration.—Winifred E. Bain, New College, Teachers College, Columbia University.

CREATIVE WAYS FOR CHILDREN'S PROGRAMS. By Josephine Murray and Effie G. Bathhurst. New York: Silver, Burdett and Company, 1938. Pp. 396. \$2.40.

"Programs" which characterized traditional schools were piece-speaking periods imposed upon children by higher authority and isolated from the normal activities of the school day. Such value as they possessed lay largely in the relief which they afforded from the formalized daily routine. Programs of today's progressive schools evolve naturally out of the regular school activities and are integrated with the children's school or community interests and needs. They play a valuable part in motivating and vitalizing school work, in developing desirable personality traits, and in encouraging creative activity. Briefly stated, this is the basic premise which *Creative Ways for Children's Programs* elaborates and substantiates.

In the first half of the book the authors define the socialized school with its new conception of education, give pertinent suggestions for starting activity units, and suggest a number of program culminations. The methods and technique by which original dramatizations, pageants, tableaux, puppet plays, exhibits and fairs, choric reading, talks and demonstrations may be pupil-motivated, planned, and presented are described simply and clearly and are illustrated by a pictorial summary of over fifty photographs.

The remainder of the book presents an index of program materials and activities compiled over a three-year period by the children and teachers of Tulare County, California. It is offered "partly as an example of the type of

index that a teacher might develop, and partly as a source of material", and embraces such diverse unit topics as Colonial Days, State History, Christmas, How Different People Work, Early American Patriots, Books, Fairies, and Transportation. The index contains many helpful and practical suggestions, although here and elsewhere in the volume, undue emphasis seems pointed toward holiday and special day programs. To the reviewer, the chief weakness of the index lies in the limited list of prose selections as contrasted with the comprehensive bibliography of musical materials.

*Creative Ways for Children's Programs* fulfills amply and interestingly the authors' stated purpose of meeting the "need of teachers in small schools for ideas and materials to aid in building programs and for suggestions to help children develop creative program activities."—Katharine I. Koch, *Mishawaka, Indiana*.

**HANDBOOK OF NATURE-STUDY.** By Anna Botsford Comstock. Ithaca, New York: Comstock Publishing Company, 1939. Pp. 937. \$4.00.

This is the twenty-fourth edition of the late Mrs. Comstock's book published first in 1911. It has been revised with the help of many interested specialists. "The entire text has been carefully scrutinized, and has been corrected or elaborated in the light of the most recent knowledge" (p. vii). New material and new illustrations have been added. The great number and variety of subjects treated, the simplicity and charm of the author's style, the extensive classified and annotated bibliography all contribute to the interest and value of this volume. Fortunate will be the teacher who is able to own a copy of this book. It will surely find a place on the shelves of every elementary school library.—A. T.

**THEATRE FOR CHILDREN.** By Winifred Ward. New York: D. Appleton-Century Company, 1939. Pp. 335. \$3.00.

Here is a book full of information needed by those who have to do with the selection and production of children's plays whether for the theatre or in school, camp, and elsewhere. The author was one of the founders of the well-known Children's Theatre of Evanston, Illinois, in 1925. She has been Director of the theatre since that time, is Assistant Professor of Dramatic Production at Northwestern University and Supervisor of Dramatics in the Elementary Schools of Evanston. *Theatre for Children*, and Miss Ward's earlier book, *Creative Dramatics*,

are thus the outgrowth of long and successful experience in this field.

The objective of the present volume is "the production of artistic and beautiful plays for the joy of child audiences" (p. v). Some of the chapter headings which will attract teachers are as follows: "We Decide to Write a Play", "Discovering the Structure", "We find the Right Play", "The Story Comes Alive", "Dressing Up for the Occasion", and "The Audience is Here."

An annotated list of children's plays covering over forty pages adds greatly to the usefulness of this comprehensive treatment of a most important subject.—A. T.

#### BOOK NOTES

**HOLIDAY HANDICRAFT.** By Nina R. Jordan. New York: Harcourt, Brace and Company, 1938. Pp. 245. \$2.00.

Here are suggestions for making a variety of things appropriate for holidays, together with a chapter on costumes and one on masks. The materials and tools needed are chiefly different kinds of paper and cardboard, crayons, paints, paste, scissors, and so on. The illustrative drawings and simple, clear directions may be followed readily by children.

**SCIENCE EXPERIENCES WITH INEXPENSIVE EQUIPMENT.** By Carleton J. Lynde. Scranton, Pennsylvania: International Text Book Company, 1939. Pp. 258. \$1.60.

This is the second of "The Arts and Industries Series." The first book by the same author, *Science Experiences with Home Equipment*, was reviewed in the September, 1938, issue of *CHILDHOOD EDUCATION*. This later book leads the young experimenter through some two hundred new and difficult experiences almost half of which require only home equipment. These are classified and described under such headings as centrifugal force, gases, liquids, heat, and water pressure.

**MODERN HOME CRAFTS.** Edited by Davide C. Minter. New York: John H. Hopkins, Inc., 1938. Pp. 260. \$5.00.

A book dealing with design, spinning and weaving, woodwork, letterwork, pottery, basketry, raffia coil work, metal work, lacquer, and so on. In the words of the editor, "each subject has been covered by a master craftsman . . . in such a practical and thorough way that any one of these crafts can be learned and mastered from this book alone."

# Books...

## FOR CHILDREN

Editor, MAY HILL ARBUTHNOT

NEWBERY AND CALDECOTT AWARDS FOR 1938. The Newbery Award goes to *Thimble Summer* as the year's most distinguished literature for children. This will please teachers in the elementary schools; for not since *Hitty* has this award gone to a book as close to the primary grades. Third and fourth grade children have already taken the heroine, Garnet, to their hearts and also the mid-western farm on which she lives.

We are grateful to Miss Enright for two choice books, *Kintu* and *Thimble Summer*, distinguished for their illustrations as well as their literary qualities. (See review, CHILDHOOD EDUCATION, November, 1938.)

The second Caldecott Award for fine illustration goes to Thomas Handforth's *Mei Li*. Not only has this book an unusually handsome format but the Chinese story is thoroughly amusing and well told. For children four to eight.

MRS. MALLABY'S BIRTHDAY. By Helen Earle Hilbert. Pictures by Winifred Bromball. Chicago: Rand McNally and Company, 1939. Unpagged. \$1.00.

Mrs. Mallaby wanted a kitten; so of course, on her birthday, she received letters, cake, umbrellas, aprons and what not, but no kitten. Neighborly kindness, Mrs. Mallaby's unfailing appreciation and well-concealed disappointment make this little comedy of goodwill as heart-warming as it is amusing. Here is a birthday story that is a story; moral but not moralistic; a study in neighborliness that is good literature, good fun and quite inadvertently, good "social studies." For children two to seven.

AN EAR FOR UNCLE EMIL. By Eva R. Caggin. Eighty-three drawings by Kate Seredy. New York: The Viking Press, 1939. Pp. 238. \$2.00.

Uncle Emil is a masculine doll who has been gradually losing such necessary appendages as a leg, an arm, an ear, even sawdust—the very stuff of life. How his determined owner, Resi, gets him transformed into a coquettish female is the thread on which a long series of episodes is hung. This is undoubtedly one of the funniest

children's books we have had and your reviewer found herself laughing audibly more than once.

The Swiss setting is enchanting and the adventures of Resi, with her "mizzable old goose," her adoring goat, her many friends, make hilarious reading. The Mountain Maids' Accordion Unit is unforgettable and so are Kate Seredy's remarkable drawings of the lively characters that fill this book. Children eight to twelve will rejoice in Uncle Emil and his redoubtable Resi.

TOLD UNDER THE MAGIC UMBRELLA.

Selected by the Literature Committee of The Association for Childhood Education. New York: The Macmillan Company, 1939. Pp. 248. \$2.00.

Here is an anthology of fanciful stories so distinguished, so delightful that each tale merits separate comment. They range from such familiar favorites as, *Ask Mr. Bear*, for children as young as three years, to the unfamiliar closing story of the book, *Elsie Piddock Skips In Her Sleep*, one of Eleanor Farjeon's loveliest stories for children nine to twelve. In between is rich fare of all varieties.

There are tales of sheer nonsense, animal tales, poetic tales and such seasonal treasures as Julian Street's inimitable Christmas story, *The Goldfish*; all in fanciful vein. Elizabeth Orton Jones' illustrations catch the spirit of the book to perfection.

Mothers and teachers of children from two to ten should be grateful to the A. C. E. Literature Committee for providing this release from the ever pressing demands of the present and the factual.

FRANZ SCHUBERT AND HIS MERRY FRIENDS. By Opal Wheeler and Sybil Deucher. Illustrated by Mary Greenwalt. New York: E. P. Dutton and Company, 1939. Pp. 124. \$2.00.

Franz Schubert is an appealing hero and children seven to twelve will welcome this addition to the fine series of biographies of musicians written by these authors. The musical excerpts are well chosen and the story is delightfully told and illustrated.

# Among...

## THE MAGAZINES

Editor, HELEN BERTERMANN

**WHAT IS EDUCATION FOR THE CHILD BEFORE HE IS SIX?** By Jessie Stanton. *Progressive Education*, April 1939, 16:227-233.

The personality development, habits and interests of young children as they are guided in the nursery school are described with clear illustrations of day to day living. Parents as well as teachers will reach a better understanding of the goals the nursery schools are striving to attain as interpreted through the experiences of Miss Stanton, director of the Harriet Johnson Nursery School, New York City, and her collaborator Evelyn Beyer, director of the nursery school at Sarah Lawrence College, Bronxville, New York. The significance of conversations, play and social adaptations are stressed.

**HELPING LITTLE FOLKS TO GROW UP.** By W. Frank Markle. *The School Executive*, July 1939, 58:20-21, 24.

Teachers often become so involved in discussions of subject matter problems and daily irritating perplexities that they forget the comprehensive picture presented by the children with their many and varied needs. Mr. Markle, supervising principal in Suffern, New York, tells what he would like the elementary school to do for his child. His point of view in regard to social attitudes, personality traits, work, play, school supplies and equipment and their function furnish inspiration for introspection. He states, "We must help little folks to grow up to be persons of broad views and many interests, with socially desirable outlooks on the problems man faces."

**THE MECHANICS OF WRITING FOR LITTLE CHILDREN.** By Jean Ayer. *The Elementary English Review*, May 1939, 16:169-175.

Teachers of young children are well aware of Miss Ayer's thesis that there is a pressing

need for books which children in the lower elementary grades may read and enjoy for themselves. Classroom teachers are urged to write. Miss Ayer offers concrete advice on procedure, use of approved word lists for basic vocabulary, style, and working with illustrators and publishers as a spur for teachers to meet this challenging need.

**PARENT-CHILD PSYCHOLOGY.** By Anne Bryan McCall. *Woman's Home Companion*, June 1939, 66:10.

Teachers as well as parents may take advantage of the suggestions for meeting difficult situations in the everyday living with children. According to parent-child psychology, not the child but the adults in his life are responsible for behavior problems. Adults must learn to view their actions with disinterest and so remove emotionalism and self defense from their attitudes.

Frequently teachers are asked by members of parent organizations to suggest topics for meetings. This article, written in a style which people unfamiliar with professional vocabulary can understand and enjoy, is an answer to such a request.

**THE EDUCATIONAL CREDO OF A MENTAL HYGIENIST.** By George Lawton. *School and Society*, July 29, 1939, 50:151-153.

Believing that mental hygiene is a science which attempts to prevent and alleviate emotional disturbance, Mr. Lawton presents thirty-nine points in his educational credo. Teachers would do well to consider their lives in and out of the classroom, their understandings of pupils and their attitudes toward education in general in the light of these points. Study of them and discussion of the function of this philosophy would provide a profitable program for a group of teachers.

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## HERE AND THERE

### *A. C. E. Fellow*

Elizabeth Neterer, a member of the teaching staff of the Seattle Public Schools, is now at A. C. E. Headquarters office in Washington, D. C., as the 1939-40 fellow appointed by the Executive Board of the Association for Childhood Education. On recommendation of Worth



ELIZABETH NETERER

McClure, superintendent of schools in Seattle, the Board of Education granted Miss Neterer leave of absence for this year.

Miss Neterer acts as consultant to A. C. E. staff members on all phases of Association activities, giving them the viewpoint of an A. C. E. member in the field and a teacher in service. Her special responsibility is to reply to the many requests of members for professional help. She is unusually qualified for this service by years of study in this country, by observing and studying work with young children in Europe, by her work in Seattle as a teacher in the kindergarten, in the primary grades, in the nursery school of the University of Washington Summer School, as supervisor of cadet teachers, and as a teacher in clinical reading.

Already, staff members have benefitted from Miss Neterer's counsel in practical matters and her advice on Association policies and plans. Members using the Association's information service have expressed appreciation for the help she has given them.

On her return to Seattle next year Miss Neterer will be equipped to bring to A. C. E. groups in the West a first-hand story of their Association as seen by a member who has spent a year at Association Headquarters, has participated in national conferences, and has visited Branches and schools in many sections of the country.

### *New A. C. E. Branches*

University of Alabama Association for Childhood Education, Alabama.

Perry Kindergarten Normal Alumnae Association for Childhood Education, Massachusetts.

North Essex Association for Childhood Education, New Jersey.

Mercer County Association for Childhood Education, New Jersey.

### *Attention Contributing and Life Members*

By a majority vote at a general business meeting of the 1939 convention, Section 2, Article IV, of the A. C. E. Constitution was amended to read:

Individuals may become contributing members upon the payment of \$2.00, \$5.00, or \$10.00, and life members upon the payment of \$50.00.

This means that contributing member-subscribers who formerly paid \$3.00 (membership, \$1.00; subscription, \$2.00) directly to A. C. E. Headquarters in Washington, will now pay \$4.00 (membership, \$2.00; subscription, \$2.00). However, the Executive Board has ruled that both new and renewal contributing member-subscriptions for which payment is re-

ceived at Headquarters office before November 1, 1939, will be accepted at the rate of \$3.00; life memberships at \$25.00.

### **Attention Branch Members**

The Executive Board of the A. C. E. has ruled that after November 1, 1939, local Branch members may subscribe to CHILDHOOD EDUCATION at the special rate of \$2.25 (present special rate, \$2.00). Reasons for change:

Contributing members pay dues (after November 1, 1939) of \$2.00 and are entitled to a reduction of 50c on subscriptions to CHILDHOOD EDUCATION. Branch members pay 10c to the national Association and it is not equitable to allow them the same reduction.

With a special subscription rate of \$2.00 to Branch members no commission could be paid on Branch subscriptions except at regularly conducted publications booths. Beginning November 1, 1939, a commission of 25c will be paid on each prepaid new or renewed subscription sent to Headquarters by an *official publications representative whose name is on file at A. C. E. Headquarters office in Washington, D. C.* (Publications representatives please write for further details.)

### **Student Subscriptions**

The Executive Board has ruled that the special subscription rate of \$2.00 to undergraduate students be discontinued but that students be permitted to subscribe at the Branch rate of \$2.25. The student group subscription plan, in which each subscriber pays \$1.75 and the magazines are mailed in bulk, will be encouraged. (Details given on page 48.)

### **A "Beginning Record"**

The A. C. E. Kindergarten Committee for 1937-39, Frances Tredick, chairman, has ready for distribution a form for a "beginning record". The Committee hopes that it will prove of real value to those who teach children just entering school. Its object is to assemble, at the beginning of the year, information concerning the child, his home, and his family that will make it easier for the teacher to know the background which contributes to present behavior,

meet the needs of each child promptly, help each child adjust quickly to his new environment.

The Committee would like to have suggestions for improving the record from those who use it. Copies may be secured from A. C. E. Headquarters, 1201 Sixteenth Street, N.W., Washington, D. C., price 5c.

### **Branch Programs**

Even in July word reached A. C. E. Headquarters of Branches that had completed their program plans for 1939-40. Others are now planning programs. Have you consulted your May issue of the *Branch Exchange*, the program suggestion issue? If your copy cannot be located, send your request for a duplicate copy to A. C. E. Headquarters in Washington, D. C.

### **A Correction by the Literature Committee**

Mary L. Morse, chairman of the Literature Committee, states that it is a matter of real regret that the name of Frances R. Kern, National College of Education, does not appear in the list of Literature Committee members responsible for *Told Under the Magic Umbrella*. Will any one owning a first edition please add Miss Kern's name to the list? Her name will be found in its proper place in the second edition as it is listed among the committee members in each of the other Umbrella books. The Literature Committee sincerely regrets its omission in the first printing of the Magic Umbrella.

### **Kindergarten Enrollments**

More than one-fourth of all five-year-old children in the United States were enrolled in public school kindergartens in 1936, according to a summary of reports for 1932, 1936, and 1938 prepared by Mary Dabney Davis of the U. S. Office of Education, Federal Security Agency. In an article titled "Kindergarten Enrollments," in the June 1939 issue of *School Life*, Dr. Davis gives many interesting facts which could be used for local and current state comparisons.

In some states, notably Nebraska, Nevada, Wisconsin, California, Colorado, and Iowa, and the District of Columbia, 90 to 98 percent of five-year-olds who live in cities are enrolled in kindergarten, while in as many as five states none are enrolled. In some states very few or

none of the children living in rural areas have the privilege of attending kindergarten, but Rhode Island, Maine, Connecticut, and Michigan enroll half or more of their rural five-year-olds.

Enrollments from the first 834 cities to send 1938 reports were compared with the 1932 enrollments for these same cities. Within this sampling the enrollment in large cities is decreasing, undoubtedly due in part to the decreasing birth rate; and enrollment in towns and small cities is increasing, indicating a probable increase in the number of kindergartens being maintained. In the 420 cities of this group maintaining kindergartens in both 1932 and 1938 the relation of kindergarten enrollments to those for first grade increased from 69.7 percent in 1932 to 81.7 percent in 1938. A comparison of the distribution of enrollments among kindergarten, first and second grade classes indicates possible adjustments during the six-year interval, 1932 to 1938, to improve the placement and progress of school "beginners."

*Note:* Reprints of the article and three summary tables of kindergarten enrollments are available upon request to the U. S. Office of Education, Federal Security Agency, Washington, D. C.

#### *In the State of Washington*

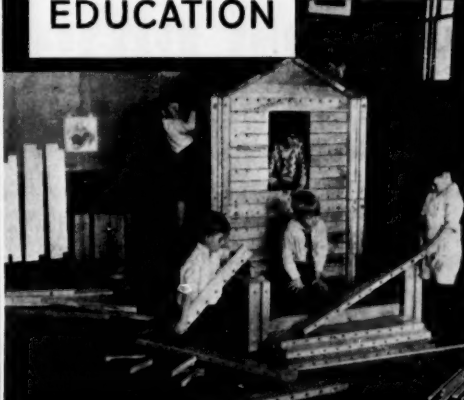
The Washington Education Association has gone on record as recommending that kindergarten and pre-primary service be extended to all children in the state as soon as funds become available. It urges local units to study local needs and resources in order that no opportunity to further this service may be neglected, and to hold themselves in readiness at all times to aid local boards of education in their efforts to provide this privilege for five-year-old children.

#### *Elementary School Principals Yearbook*

The Eighteenth Yearbook of the N.E.A. Department of Elementary School Principals, under the title, *Enriching the Curriculum for the Elementary-School Child*, will be ready for distribution September 15, 1939. Chapter headings: The nature and significance of curriculum enrichment; enriching the content of

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courses of study; methods of teaching that vitalize learning; enrichment through school materials and equipment; making use of community resources; measurement and guidance in relation to curriculum enrichment; vitalizing the curriculum under various types of school organization; other administrative aspects of curriculum enrichment; contributions of research to curriculum enrichment. For further information address, Department of Elementary School Principals, 1201 16th St., N.W., Washington, D. C.

### ***Aids in Free School Lunches***

A total of 14,548 schools served 807,413 underprivileged children free hot school lunches with surplus commodities donated by the Federal Surplus Commodities Corporation last year. This program was so useful that the Corporation has decided to encourage further expansion this year. State welfare agencies will receive adequate surplus foods to make this social and health improvement work possible.

Schools wishing to use this service should contact their state director of welfare agencies or write for information to Federal Surplus Commodities Corporation, Department of Agriculture, Washington, D. C.

### ***International Bureau of Education***

The Eighth International Conference on Public Education, sponsored by the International Bureau of Education, was held in Geneva last July. Recommendations were made to the ministries of public instruction regarding the organization of preschool education. Although the Conference hitherto has been chiefly concerned with questions relating to elementary and secondary education, the frequent allusions to preschool education in the reports of the ministries of public instruction impelled the executive committee of the Bureau to study the problem. Questionnaires were sent to the various ministries regarding administration, organization, programs, methods, and preparation of the staff. These were summarized and sent to the various governments before the conference, in order to facilitate discussion.

Full reports of the conference will be found in the next issue of the *Bulletin of the International Bureau of Education*.



## World Federation of Education Associations

It is news when teachers can charter a large passenger liner for a combination goodwill cruise of 15,000 miles to fifteen Latin-American ports and a conference of the World Federation of Education Associations. This actually took place this summer when 750 teachers sailed from New York on July 6 aboard the *S.S. Rotterdam*, and returned to New York August 28.

Sarah A. Marble of Worcester, Massachusetts, the official representative of the A.C.E. at this conference, directed the sessions of the section on early childhood education in the absence of the chairman, Edith Conard of Teachers College, Columbia University.

A pamphlet giving the history, aims, and objectives of the organization may be had from the office of the Secretary General, 1201 Sixteenth Street, N.W., Washington, D. C.

### 1939 A.C.E. Bulletins

- ★ **A STUDY OF READING WORK-BOOKS**—Challenges educators to consider the value of reading workbooks in the light of what is known today about child development and the learning process. 40 pages, price 35c.
- ★ **USES FOR WASTE MATERIALS**—Suggests many ways waste materials can be used to stimulate initiative and imagination, and to supplement restricted school budgets. 12 pages, price 20c.
- ★ **SCHOOL HOUSING NEEDS OF YOUNG CHILDREN**—Describes school plants which will best meet the needs of children, a major concern of teachers, parents, administrators, and other citizens. Those planning new buildings and those concerned with making old buildings more adequate, will find much help in this bulletin. 40 pages, price 35c.
- ★ **BIBLIOGRAPHY OF BOOKS FOR YOUNG CHILDREN**—Grades, classifies, prices, and briefly annotates books for home, school, and library. Wide variety of subjects. Revised 1939. 64 pages, price 50c.
- ★ **EQUIPMENT AND SUPPLIES**—Lists suggested equipment for nursery school, kindergarten, and primary grades, and classifies products used in modern classrooms, with names and addresses of sources. Revised 1939. 48 pages, price 50c.
- ★ **SELECTED LIST OF TEN-CENT BOOKS**—Annotates ten-cent books of recognized worth. Revised 1939. 12 pages, price 15c.

Mail order with remittance to:

The Association for Childhood Education  
1201 16th St., N. W. Washington, D. C.

## DISTINCTIVE McGRAW-HILL BOOKS



### CHILDREN FROM SEED TO SAPLINGS

By MARTHA MAY REYNOLDS, 340 pages,  
5½ x 8. \$2.50.

Written in an informal, readable style, this book presents summaries of successive stages of the growth and development of children from before birth to the eighteenth birthday. The author stresses the importance of four steps in the learning process: observation, scientific evaluation, practical application, and personal adjustment. Emphasis is placed upon the role of these values in child study, as against the mere learning of facts about children, or ways of guiding children.

### YOUR CHILD'S FOOD

By MIRIAM E. LOWENBERG, Iowa State College.  
*Whittlesey House Publication.* In press—ready  
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Here is a sound, scientific book that tells in a thoroughly practical way not only what to feed children, but also discusses the problem of how to get them to eat, by fostering good food habits. The book is unique in that it interprets modern nutrition findings in the terms of actual meals for the family including the young child. Special chapters discuss allergy, feeding the child during the first two years, and a series of practical family menus for each day in the year. The final chapter gives many tested recipes for new dishes that children like.

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